MODERN ETIQUETTE

IN PUBLIC AND PRIVATE

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IN

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MODERN ETIQUETTE

IN

Public and Private

INCLUDING

SOCIETY AT LARGE, THE ETIQUETTE OF WEDDINGS, THE BALL-ROOM, THE DINNER-TABLE, THE TOILET, &c. &c.

A New and Revised Edition

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Etiquette for Gentlemen.

ON THE IMPORTANCE OF GOOD MANNERS.

HIGH birth and good breeding are the privileges of the few, but the habits and manners of a gentleman may be acquired by all. It is of no use to assert that their acquisition is attended with little difficulty, for a perfect manner in society is the result of a succession of small sacrifices. No one can be perfectly well-mannered who is selfish, and even the minor virtue of punctuality can only be attained at the expense of pleasure.

Etiquette is not to be learnt from association with men; it is woman who creates society. Just as the height of a stage of civilization can always be measured by the amount of deference which is paid to women, so the culture of a particular man can be gauged by his manner when in company with ladies. Primitive men used to gather round the food which they had won in the chase, and throw the bones over their shoulders to the women, who sat outside the circle. Primitive men made the women do all the hard work, and gave them all the heavy burdens to carry. Civilized man, on the contrary, gives precedence to woman in every particular; he does not eat himself till she is served, he is careful to give her the best place at an entertainment, he lets her walk on the inside of the path, and opens the door for her when she is leaving the room. Woman was wise in forming society, for these small observances not only conduce to her own comfort, but are highly beneficial to the character of the man, who would without them become rough and selfish.

It is in the society of ladies that a man's manners are formed; but the effect of them is felt wherever he goes. The polish which he acquires in the drawing-room he will carry with him unconsciously into the smoking-room of the club, and good manners are never out of place anywhere, but have their effect

wherever they are found. Home training is of the greatest importance. A wise mother will endeavour to train her boys in nice habits from the first; she will teach them to defer to their little sisters, to take off their hats when they meet a lady, to hand round cakes at afternoon tea, or to change the plates at lunch. When a boy gets older he should take his sisters to any place where they need an escort, and he should not think it manly to protest against doing so, as an encroachment on his time, but should consider it simply as a duty which it behoves him to perform, and which it is ungentlemanly to execute ungraciously. A man who is always in the company of his own sex may be voted an uncommonly good fellow in the club smoking-room, but he will never be welcome in a lady's drawing-room if he be deficient in the performance of those small observances on which women set great store.

The youth who is launched upon the world without the advantages of a good home-training, is placed at a sad disadvantage to start with. He will often give offence without intending it, and cause embarrassment when he means to please. And the laws of etiquette are like the laws of England—every one is supposed to know them, and is punished if he does anything to break them. For this reason it is proper for a man to pay attention to acquiring the art of etiquette, and in one way it is more requsite for him than it is for a woman, for a man can never remain passive in society, but has a number of active duties to perform. Neither can he pick up so many hints upon demeanour as a woman can; he has not the feminine gift of seeing without appearing to look, of covering a mistake almost before it is made. He has no eyes in the back of his head, neither does he appear capable of carrying on a conversation whilst taking in everything that is going on around him. Under these circumstances it is plainly necessary that a man should study etiquette; he cannot imbibe the manners of society unconsciously, so his best plan is to find out exactly what he has to do. Grace should not be consciously attempted, but when ease of manner is once obtained, grace is likely to follow.

APPEARANCE.

The proverb which warns us against judging by appearances can never have much weight in a civilized community. There, appearance is inevitably the index of character. First impressions must, in nine cases out of ten, be formed from it, and that is a consideration of so much importance that no one can afford to disregard it.

Personal appearance depends greatly on a careful toilet and scrupulous attention to dress.

The first point which marks a gentlemanly appearance is rigid cleanliness. There is no truer indication of a gentleman than nicely kept hands and nails.

The hair and teeth should also receive the utmost attention. Few things give a man a more finished appearance than a smooth, well-groomed head—the hair well brushed and glossy, and cut close to the head—not left long and cut in steps, so as to look shaggy and irregular.

When a moustache is worn, pains should be taken to keep it neat and trim. Beards have gone out of fashion, so there is little occasion to descant upon the trouble they require; nobody now should wear a beard unless he have a preternaturally ugly mouth and chin. If whiskers are worn they should be kept as short as possible, any undue luxuriance in this direction giving a man a curious and old-fashioned appearance.

Clothes should be carefully disposed when not in wear, and never thrown down carelessly, because they are certain to become creased. Coats require to be continually brushed, and any little spot that may fall upon them should instantly be removed with benzine collas. It is better to keep a number of boots in wear, as they will only keep in shape by being put on trees. Men who are really careful of their appearance never wear the same pair of boots two days running; they last so much longer if you can sometimes give them a rest, and keep their shape better besides.

Boots should always be carefully brushed, and a greasy neck-tie is the unpardonable sin.

Gloves should be nice, but not too nice. A dark tan glove

always looks well in a man's hand, but there is too much of a suggestion of a linendraper's shopman about spotless lavender kids.

DRESS.

It is a foolish affectation for a man to rail against wearing what is the fashion, since what everybody else is wearing is certain to look right. Old gentlemen look best in the fashions of their youth, but a young man had better follow the fashions of the day.

There is a happy medium to be observed, however, between being over-dressed and under-dressed. All such exaggerated styles as mark the would-be swell should be rigorously avoided. To look like an animated figure out of a tailor's show-card is the ambition of a shop-boy, not a gentleman.

Morning attire admits of great variety in style. The dark frock-coat or morning coat are equally correct, in conjunction with a white or black waistcoat and grey trousers. Dark trousers may of course be substituted in the winter.

In the country or by the seaside, or when travelling, a more *negligé* style is permissible. The tweed or serge suit may then be worn, the colour light or dark, according to taste.

When in town you must always wear a high hat. Every shaft of ridicule has been urged against it in vain. It is costly, it is heavy, it is unpicturesque and stiff-looking ; but nevertheless it has this one merit in its favour—that it makes a man look like a gentleman. In the country, however, a high hat looks ridiculous, and would only be worn by a snob.

You should always wear gloves when in town, particularly when paying calls. There is no occasion to have them over large, but they had better be too large than too small. A man's hand looks foolish squeezed into a tight glove.

In the morning dress above described, a man may go anywhere. For the park, the streets, the *matinée*, the flower-show, he is properly equipped.

With regard to what he should wear in the after-part of the day, there is no possibility for uncertainty. Ordinary evening costume consists of a black dress coat, black waistcoat and trousers, white tie, patent leather shoes, and white kid gloves. The only variations permissible consist of a white waistcoat

(which looks very nice, and gives a certain amount of relief to the costume), with a silk handkerchief tucked into the left-hand side.

With regard to ornament, it can hardly be too quiet. If you are not certain of your taste, it is better to wear no jewellery at all. A scarf-pin should be plain and neat, good of its kind, but not too fanciful in shape. As a general rule, the less jewellery a man wears the better; but a signet-ring is allowable. A little play of fancy may be exercised with regard to studs for evening dress; they should not be too large, but may be choice and well-designed. Diamonds, plain gold, or gold and enamel, may be worn; and there is no objection to your having gold buttons to your white waistcoat should you fancy them.

Few things are more puzzling to the neophyte than to be certain when he should wear evening dress and when he should not. In reality it is a matter which there should never be any doubt about, for it is already settled for him by a very trivial circumstance. An aristocratic-looking man, taking shelter in a 'bus on account of the weather, found himself seated by the side of a poor woman. It had come on to rain suddenly, and the woman, looking at the gentleman, very civilly remarked, "It's come on very wet, sir, hasn't it, *since tea-time?*" To this woman tea was a meal, and tea-time an event of the day. Now, what tea was to this poor woman dinner is to the civilized world. People are supposed to dress for dinner, and wherever they go afterwards they are naturally still in evening dress. The dinner-hour is a landmark which effectually divides the two portions of the day, and it must always be taken as a guide by those who are in any doubt about their dress.

INTRODUCTIONS, AND LETTERS OF INTRODUCTION.

In society much depends on what are called introductions. These are either personal, or made by letter. In either case they involve responsibility, and should not be ventured on without consideration.

First, as to personal introductions. The rule is, that you should always ascertain beforehand whether it is agreeable to

persons to be introduced; but as this is impracticable in many cases, the rule may be exceptionally infringed; but in this case care and judgment must be exercised, and the person introducing incurs additional responsibility.

If a lady wishes to know a gentleman you have a right to infer that the latter will not decline the honour, and the same thing holds good with regard to a superior and inferior.

The inferior is introduced to the superior.

Thus, you introduce a gentleman to a lady, a commoner to a lord. The ceremony is this: You say with a slight bow to the person you are addressing, "Will your lordship permit me to introduce Mr. Dash?" or "Mrs. Hyphen, will you allow me to introduce Mr. Colon to you?" Then the person addressed bows to the one introduced, who also bows, and you can then retire. Where several persons are introduced to one it is sufficient to repeat their names without repeating that of the superior each time.

Persons do not shake hands when introduced, but simply bow. The solitary exception to the rule consists in the case of a hostess. A lady should shake hands with people in her own house, because that is a way of making them welcome.

Persons meeting at the houses of friends when making afternoon calls, need not be introduced to each other, and certainly should not be, unless it is known that such introductions will be mutually agreeable.

Nor should persons who have accidentally met in this manner, without being introduced, bow, or in any way express recognition, should they afterwards meet.

If, when walking in the street with a friend you meet another acquaintance, it is not necessary to introduce them. If, however, you meet a lady who evinces a desire to stop and speak, your friend should stop with you, and may be introduced if you consider it desirable; but such introduction does not warrant him in considering himself the lady's acquaintance.

It is the same with an introduction at a ball. A lady is not in any way bound to bow to you next day because she has danced with you the evening before.

Relations may be introduced to a friend casually met, without ceremony or hesitation.

Letters of introduction are often of great value; but you should exercise great caution in giving them. Never do so unless both the person to whom they are addressed and the person in whose favour they are written are your friends, and not mere acquaintances. Even then you ought to consider whether the introduction is likely to be agreeable to both.

Word the letter in a brief but careful form ; unless there are special circumstances in the case, merely state that the person introduced is a friend of yours, visiting town or country, as the case may be, and that you trust your friend will show him any attention in his power.

A letter of this kind should always be left open, so that the gentleman presenting it may read it if he pleases. It is best that he should close the envelope before leaving or sending it.

If the letter of introduction is of a business nature, the person named in it may take it himself to the individual to whom it is addressed.

An ordinary letter of introduction should either be left at a house or sent by post ; in the former case it should be accompanied by the card of the person named in them. No one should present his own letter of introduction, as it places him in a very undignified position to wait while his merits are being rehearsed in the family circle, or by his friend's friend ; while the latter is placed in the embarrassing position of being obliged to receive the stranger courteously, whether it is agreeable to him or otherwise.

Having received a letter of introduction, give it immediate attention. Either write to the person introduced or call on him the next day ; and he, on his part, should return your attentions within a week. The correct thing is to invite the stranger to dinner, and in that case it is well to ask some of your friends to meet him, as this is giving him a further introduction to society. Where this is impracticable, it may still be possible to show him some courtesy, such as inviting him to accompany you to some concert or entertainment—and, if possible, it should be something choice or interesting—something which he would not have had without your intervention.

CARDS AND VISITING.

Leaving cards and paying calls are acts of courtesy which occupy a recognized portion of the daily routine of a gentleman's life.

A gentleman's card should be small, thin, and unglazed. It should simply bear his name, preceded by "Mr.," as, for example, "Mr. George Dash." If his address be printed beneath it, it is always on the left-hand side. If a club address is added, it should be placed on the right, opposite the ordinary address.

The title, "The Honourable," is always omitted from a card.

The hours for visiting are, strictly speaking, between 2.30 and 6.30.

If your object is only to leave cards, simply inquire after the health of the family, and leave. A gentleman should make a point of leaving his card after every entertainment at which he has been present. If he calls before leaving town, P.P.C. (*pour prendre congé*) may be inserted.

There are occasions, however, on which it is not enough simply to leave a card, and then a call must be made; for instance, after a dinner party or reception. In either case, call within a week.

Some little time since it was the fashion for a gentleman to send up his card before entering the drawing-room. At present, the exact contrary is the case, and he leaves his card on the hall table at the conclusion of his visit. The servant precedes him to the drawing-room door, to show him the way, and pauses outside the door to ask his name. The visitor replies, "Mr. Smith," or "Mr. John Smith," as the case may be, and the servant throws the door wide open, and announces the name distinctly.

Never omit the prefix when giving your name to a servant, or use any additional words when doing so. Be careful not to smell of tobacco-smoke, and never take a dog into a drawing-room. An umbrella should always be left in the hall, but this does not apply to your hat or cane, which should be held in the hand during the visit. Never deposit them on a table or other article of furniture; it is correct that you should hold

them. It seems a ridiculous fashion at first sight, but is probably a survival of the idea that a gentleman is only admitted to a lady's drawing-room on sufferance, and is not settling down as though he were at home.

If you are introduced to other callers, who may happen to be present, you should enter into conversation with them at once. It would be very rude if you were merely to bow, and then continue your conversation with the mistress of the house. If other visitors arrive after you have made your appearance, do not appear embarrassed; wait for a reasonable time after they are seated, then rise to take your leave, bowing to the other visitors as you do so.

Formal visits should never be protracted beyond twenty minutes. Do not take leave at an awkward moment; wait for a lull in the conversation, and avail yourself of it.

INVITATIONS.

As all invitations (with one exception only) are issued in the name of the lady of the house, the gentleman's duty in respect to them is almost confined to accepting or declining.

On receiving an invitation to a dinner or reception, reply within a day or two at latest.

Write your reply on white note-paper of the best quality.

If the invitation is written in the third person, you will adopt the same style in replying.

If you accept, use some such form as the following:—

"Mr. Dash has great pleasure in accepting Mrs. Asterisk's invitation for Wednesday evening, January the 10th."

If it is a dinner invitation, in place of "invitation for Wednesday evening, say "invitation to dinner on the 10th inst."

A reason need not necessarily be stated when an invitation is declined. Etiquette is not so rigorous on this point as formerly, but the old fashion is more courteous than the new.

The reader, then, can take his choice of the two following forms:—He can either say,

"Mr. Dash regrets to decline Mrs. Asterisk's kind invitation for the 10th inst." Or,

"Mr. Dash regrets that, owing to a previous engagement, he is

unable to have the pleasure of accepting Mrs. Asterisk's kind invitation for Wednesday next."

On no account neglect to give immediate attention to invitations; any want of courtesy in this respect is unpardonable.

RIDING AND DRIVING.

The etiquette of riding is simple but important. Remember that your left when in the saddle is called the *near* side, and your right the off side, and that you always mount on the *near* side. In doing this, put your left foot into the stirrup, your left hand on the saddle, then take a spring and throw your right leg over the animal's back. Remember also that the rule of the road both in riding and driving is that you keep to the left, or near side, in meeting; and to the right, or off side, in passing. In riding alone a gentleman does not require to be attended by a groom.

Never appear in public on horseback unless you have mastered the difficulties attending a first appearance in the saddle, which you should do at a riding-school. A novice makes an exhibition of himself, and brings ridicule on his friends. Having got a "seat" by a little practice, bear in mind the advice conveyed in the old rhyme :—

"Keep up your head and your heart,
Your hands and your heels keep down,
Press your knees close to your horse's sides,
And your elbows close to your own."

This may be called the whole art of riding in one lesson.

In riding with ladies, recollect that it is your duty to see them in their saddles before you mount. And the assistance they require must not be rendered by a groom; you must assist them yourself.

The lady will place herself on the near side of the horse, her skirt gathered up in her left hand, her right on the pommel, keeping her face toward the horse's head. You stand at its shoulder, facing her, and stooping, hold your hand so that she may place her left foot in it; then lift it as she springs so as to aid her in taking her seat on the saddle. Next put her foot in

the stirrup, and smooth the skirt of her habit. Then you are at liberty to mount yourself.

Keep to the right of the lady or ladies riding with you, and open all gates that they may have to pass through.

If you meet friends on horseback, do not turn back with them; if you overtake them do not thrust your company upon them. If you are on horseback, and meet a lady who is walking, and with whom you wish to speak, dismount for that purpose, and lead your horse. To talk to her from the saddle would be a gross breach of good manners.

With regard to driving, it should be remembered that it is vulgar to drive too fast.

If you enter a carriage with a lady, let her first take her place on the seat facing the horses; then sit opposite, and on no account beside her, unless you are her husband or near relative. Enter a carriage so that your back is towards the seat you are to occupy, otherwise you will have to turn round in the carriage, which is awkward. Take care not to step on the ladies' dresses, or shut them in as you close the door.

When you have arrived at your destination you quit the carriage first and hand the lady out.

As in some measure connected with this part of our subject, we may say a few words respecting the hunting-field.

In respect of costume, it should follow the gentlemanly rule of simplicity. Unless you are a regular member of a hunt, it is better not to adopt the red coat, but to wear an ordinary riding-coat of a dark colour; in the same way some plain style of boot is preferable to "tops."

You can hardly join a small meet without being acquainted with some one connected with it. In some parts of the country there are subscription meets, of which you may avail yourself without scruple.

WALKING.

The rules to be observed in connection with walking are chiefly in reference to meeting with friends.

Lifting the hat used once to be a most elaborate performance, the result of much study, and the exponent of much grace. The old-fashioned minuet has preserved the ancient form

exactly. We all know with what a flourish the gentleman takes off his hat in this dance, how gracefully he raises his arm, with his eyes fixed upon his partner, and how he places his hand in such a way that it never for a moment obscures his face. The performance of this operation used to occupy several bars of music, whereas the modern young man gets through it in a couple of seconds.

There is very little scope for grace in any of the observances of modern life; the most one can expect of a man is that he will not be *gauche* or awkward, even although his obeisance is limited to swiftly withdrawing his hat and putting it on again, rather as though he were putting a lid on a box.

A man should not walk absently along, looking for nobody. A man of the world will have his eyes about him when he is in a public promenade, and be ready to recognize his friends the moment they appear.

Men do not necessarily bow to one another, they merely lift their hats, unless it is to any one whom they desire to accost with special deference. A man should never be in haste to give his hand to his superior.

When you meet a lady with whom you are slightly acquainted wait until she gives you some mark of recognition; if she fail to do so, pass on. Should she bow, lift your hat and slightly bend. If you are smoking remove your cigar at once with your disengaged hand, and throw it away if she stops to speak to you.

However good the terms on which you may be with a lady, never stop her, and never offer your hand; she will stop if she wishes to; you raise your hat, and if it is agreeable to her she will offer her hand. She, too, decides when the conversation is to end. If, while speaking, she moves onward, you should turn and accompany her; if she makes a slight inclination, as of dismissal, raise your hat, bow, and go your own way.

It may be remarked in passing that the matter of salutation in the street is one in which English etiquette is exactly the reverse of foreign. In Germany the gentleman always bows first, his hat flying off as if by instinct the moment a fair friend comes in sight.

In walking with a lady never permit her to encumber herself with a book or parcel, but always offer to carry it. No one smokes in town whilst walking with a lady, or anywhere at all in her company without asking her permission.

CONVERSATION.

The art of conversation is the most important social gift, but there is no royal road for acquiring it, Many of the writers on etiquette have got a little patent method of their own, and will give you a list of subjects to be mastered, as though society were a competitive examination which had to be read up for. They will tell you to read up a little about art, whether you care for it or not, to get a smattering of science, a slight knowledge of politics, and to make yourself acquainted with the very last new book through the medium of reviews. "A little knowledge on a great many subjects," remarks one of these authorities, "may easily be acquired by a diligent reader," apparently oblivious of the proverbial dangers which are couched in that undesirable consummation. It is difficult to imagine how any conversation got up in this manner could ever be of interest to any human being. Imagine the brainless chatter of a person talking for hours on subjects in which he feels no interest, the details of which he knows only just sufficiently to prevent him from making palpable mistakes! Reading is certainly an assistance to conversation, but not such frivolous reading as this. If a thing does not interest you who speak of it, it is not likely to interest those who listen.

"A well-educated gentleman may not know many languages —may not be able to speak any but his own—may have read very few books. But whatever language he knows he knows precisely; whatever word he pronounces he pronounces rightly; above all, he is learned in the peerage of words; knows the words of true descent and ancient blood at a glance from words of modern *canaille*." *

You should endeavour to cultivate the habit of attention, so that you are able to build upon the remarks of your companion. You should be able to speak to strangers without

* Ruskin.

being either too familiar or too diffident. Do not tell very long stories of which you are yourself the hero, or discuss a number of those domestic details which can only be interesting to your near relations. Learned people are not always good conversationalists ; but a person of culture can do much, almost unconsciously, to raise the tone of the conversation around him. You should notice the things which interest other people, then you will never be reduced to talking only of your own experiences.

Never drag in the names of distinguished persons to whom you may be related, or who may be numbered among your friends ; nothing is more vulgar and offensive. It is wrong to boast of your own exploits, or to give illustrations of your own prowess and sagacity.

Avoid whatever is personal in tone or allusion ; neither flatter nor make observations of an offensive character. Do not indulge in too much sarcasm—an over-sharp tongue has lost many a friend. An olive is good for promoting the appetite ; but no one can make a dinner off olives. Do not speak in a loud voice, or assume a dictatorial manner. If any statement is made which you know to be untrue, be very careful of the manner in which you correct the speaker. Never charge him with having made a wilful mis-statement ; suggest a correction rather than make it ; and if the point in question is immaterial, it is best to let it pass unnoticed. Whilst you should be able to hold your own in the company of men, it is all-important that you should not quarrel with any one in the presence of ladies. If addressed in an offensive manner in a drawing-room, it is best not to notice it ; either pass it over for the time, or take an opportunity of withdrawing. Such a thing as a "scene" is, above all things, to be avoided.

Do not interlard your conversation with French. Avoid puns and slang phrases as much as possible. Whether in the presence of ladies or gentlemen, never indulge in strong expressions.

Be very careful not to interrupt a person while speaking, and should he hesitate for a word never supply it.

Never whisper in company, and, above all, never converse in any language with which all present are not familiar, unless, of course, foreigners are present who only speak their own tongue, with which you may happen to be acquainted. In that case

take care that, if possible, the company shall be apprised of what is passing. Should a person enter the room in which you are conversing, and the conversation be continued after his arrival, it is only courteous to acquaint him with the nature of the subject to which it relates, and to give him an idea of what has passed.

In conversing with either superiors or equals, do not address them needlessly by name. In speaking of third persons, always use the prefix, "Mr." or "Mrs." to their names; do not refer to them by their initials, as "Mr. and Mrs. B."

CORRESPONDENCE.

Correspondence is a point to which a gentleman should attach special importance, because it is one by which others are sure to form an estimate of his worth and pretensions.

It is impossible to get over the ill-effect produced by a badly written, indifferently spelt, and unsightly letter.

Let your stationery be of good quality, your handwriting plain, your style simple. Never indulge in flourishes, either under your name or in any part of your letter. Sometimes, when the rest of a man's handwriting is quite irreproachable, the cloven hoof will appear in the signature. There is no reason why your own name should be more bedecked with ornament than the name of the person you are addressing.

Never omit to put your address and the date on which you write; and if it is a business letter or a very formal one, add the name of the person addressed either at the top of the letter (at the left-hand side, but lower than the address) or else at the foot. If a letter is written in the third person, it is incorrect to write the name at the top.

In a letter of business commence with "Sir" or "Madam." In all other cases write "Dear" or "My dear," with "Sir" or "Madam," or the proper name, according to the degree of intimacy between yourself and your correspondent. To a lady friend you write "Dear Mrs. ——" or "Dear Miss." Never on any account write the possessive pronoun, except to your wife or your *fiancée*.

Formal letters used once to conclude, "I am," or "I have

the honour to remain, your obedient servant." At present, "Yours faithfully" meets nearly every case. To intimate friends use some such form as "Very truly yours" or "Yours sincerely."

Always reply promptly to a letter. Reply to a note of invitation the day after you have received it. To a note on business send an answer the same day. After accepting an invitation, should anything occur to prevent your going, send a letter at once.

If you write upon business which is exclusively your own, it is correct to enclose an addressed envelope for the answer. If you write to request a favour, it is manifestly wrong to cause any expense to the receiver of the letter, not even the cost of the postage back.

It is best to tear up letters when you have read them, or else to keep them locked up. It is unfair to your correspondents (especially if they be ladies) to allow their letters to lie about opened, where any curious eye may see them.

Do not neglect your correspondents. It is foolish to begin every letter with an apology. It is better to write in good time than to waste half your letter on commonplace excuses.

THE DINNER-TABLE.

The mistress of the house receives her guests in the drawing-room, to which on your arrival at the house you will be shown.

If you are accompanying your wife or your sisters remain outside the drawing-room door until they are ready, so that they may enter the room under your protection. Do not give your arm to either of the ladies, as it is not considered good style; let them slightly precede you, as they will be greeted first.

The interval before the arrival of dinner is apt to be rather a trying one. At no time is conversation at such a low ebb as just before dinner; men are never at their best when hungry, and even an experienced hostess has a certain amount of anxiety on her mind on such an occasion. What a boon, then, is the lively talker—the practised diner-out! He comes in with a bright smile on his face and a stream of ready talk on his lips,

animated and agreeable, and interesting to every one in the room. Such a person is indeed invaluable to his hostess, and she will grapple him to her heart with hooks of steel. Any one can talk at dinner, but the person who will enliven the time before the meal is as precious as a ray of winter sunshine.

On the arrival of the last guest dinner is announced, and the master of the house will tell you either then or a little beforehand what lady you are to take in. He himself offers his arm to the lady of highest position present, the others follow, the lady of the house bringing up the rear, escorted by the person of highest rank amongst the gentlemen. A bride used once to be allowed to take precedence on these occasions, but this is a pretty custom which is fast dying out. It is hardly necessary to say that, when their rank is equal, married ladies take precedence of single ones in going in to dinner. The superior in birth always takes precedence; for instance, the unmarried daughter of a nobleman takes precedence of any married commoner. The names of the guests at a formal dinner are generally written on cards and put at their allotted places. At a friendly dinner name-cards are dispensed with, but the master of the house indicates to the guests where they are expected to sit, remaining standing in his place at the bottom of the table until they are all seated.

A good deal of forethought is needed with regard to the placing of the guests at table. Members of one family should not be placed side by side, nor people who are not likely to agree. The host places the lady he has brought in on his right-hand side, and the gentleman who escorted the hostess is seated at her right hand. The other gentlemen are invariably placed at the left-hand side of the ladies whom they take in to dinner.

Do not seat yourself at table until the lady whom you have escorted is first seated. She is to be your particular care throughout the meal, and you must endeavour to beguile the time with agreeable conversation. At dessert you should never fill your glass without looking to see if your neighbour's needs replenishing; at the same time remembering that it is ill-bred to press her to take anything she has once refused.

With regard to the arrangement of the courses there is very little new to be remarked. One of the few novelties of recent

times is the introduction of the fashion of *hors-d'œuvres*, which appear before anything else, for the sake of stimulating the appetite. A few oysters are sent round, if they are in season; or, if not, their place is taken by other appetising things, such as prawns, anchovies, sardines, or olives. These are sometimes placed on the table, so that the guests can help themselves, and sometimes handed round by the servants.

After this, dinner takes its accustomed route, with little deviation—soup and fish, one or two *entrées*, meat and game, sweets, cheese, and dessert. A good deal of time is saved by handing round the cheese in a tripartite dish. Cheese is placed in one partition, butter in a second, and biscuits in the third. By this means a guest has to wait for nothing, but helps himself to everything at one time.

It is fitting that a few words should be said in this place with regard to manners at table. Most of the instructions given by etiquette-writers on this head appear to be far too elementary. To tell a person not to throw his coffee over his shirt-front, nor to masticate his food audibly, is little short of an insult to his understanding. But there are various minor points which may possibly not be thought of by persons unused to society; so it is for the benefit of these that the following remarks are penned.

Awkwardness at table is particularly unbecoming, and cannot be as easily passed off there as anywhere else. Help yourself quietly and neatly to such dishes as you partake of, and do not be inattentive to the servants who are handing them. Always use a fork only for any kind of *entrée* which does not require to be cut. When you seat yourself at table place your table-napkin across your knees, and put your bread at the left-hand side of your plate, because the right is occupied by your wine-glasses. No one is served twice to soup or fish, because that would keep every one waiting for the more substantial courses. When there is salad it is usual to eat it on a second plate (generally of semi-circular form) placed at the left-hand side of your dinner-plate. When the dessert is served a finger-bowl on a d'oyley is put in each plate. Remove your finger-bowl, and place it on the d'oyley, a little in front of your plate towards the left-hand side. If you are helping a lady to fruit at dessert, be sure to select the choicest in the dish.

When you have finished your dinner leave your table-napkin on your chair. Do not conscientiously fold it up as though you were contemplating staying in the house of your entertainer for the next six months. You never fold your table-napkin unless you are staying in the house.

As before dinner so at the table itself, the most welcome guest is he who contributes most in the way of conversation. Bright talk at the dinner-table is of more value than the sparkling wines, than the rich viands, than the prettiest decoration that can be devised. A circle where all are sympathetic is sure to be enjoyable—where there are no monopolists, and no cyphers.

After the conclusion of dessert the lady of the house gives the signal for departure, and all the ladies troop towards the door, the hostess going last. All the gentlemen rise, and remain standing till the ladies have left the room, the gentleman nearest the door holding it open for them.

When the ladies have returned to the drawing-room, coffee is brought into the dining-room at once, at the same time that it is sent to the ladies in the drawing-room. Well-bred men do not sit too long over their wine, but are pleased to return to the drawing-room to make themselves agreeable to the ladies of the party.

Ladies always wear gloves at dinner-parties, gentlemen never. They used to do so some years since, but the Prince of Wales broke through what was certainly rather a silly custom.

RECEPTIONS, CONCERTS, AND THEATRES.

Evening dress is always considered *de rigueur* for gentlemen at any kind of evening entertainment, with the exception of a bachelor party.

Always pay your respects to the hostess before recognizing your friends. If you chance to meet acquaintances in your way across the room, you may accost them, but do not stop and enter into conversation with any one until the hostess has been greeted. At a large ball, the lady of the house stands at the head of the staircase, or just inside the drawing-room door, so that she can be easily found by the guests directly on their arrival. At smaller

parties the hostess will be always found inside the room, and (at any rate, during the first part of the evening) not far off from the door.

If the lady of the house asks you to play or sing (she alone has the privilege), and you have musical talents, comply at once; if, on the other hand, you have neither talents nor skill, on no account make an exhibition of yourself. A little playing or singing does not go far in these days of universal musical knowledge.

A guest should always be ready to do anything which will make the party pass off more pleasantly. The young man who leans against the door-post half the evening, or stands before the fireplace as though the hearth-rug were an island and to venture off it was to plunge into the ocean—such a man may be a shining light in a club, but he will never be of the slightest use in a lady's drawing-room. Men do not go into society to talk to one another, but to make themselves generally agreeable.

Concerts and private theatricals may be bracketed together. The etiquette of both is very simple. If you are escorting a party of ladies, precede them into the room and conduct them to their seats. It may be mentioned as a general rule that a gentleman goes before a lady in ascending the stairs and follows her in descending, unless there is space for them to walk side by side. In ascending or descending stairs always keep to the right-hand side. See that the ladies have the best places available, and procure programmes for them. At a concert, whether it is public or private, do not make yourself too noticeable in the way you express your approval or disapprobation. At amateur theatricals never express disapproval, but do your best to endure them with patience.

A gentleman's behaviour should always be calm and unobtrusive at the theatre. He should listen quietly, so that others may also listen with pleasure. Talking during the performance is unpardonable; laughing and whispering equally so.

There are a good many young men who think it fine to appear bored when at the theatre, and who lend an inattentive eye and ear to the actors who are trying to entertain them. To such young men we would commend the example of Royalty at the play. The highest gentleman in the land is a great theatre-

goer, and has seen the best of acting in every capital. Never does any one see him looking bored; he gives the closest attention to the play and seems thoroughly to enjoy what is going on. Ordinary people cannot do better than follow his example, for there is a courtesy due to the actors who are playing, and if one does not want to hear them it is better to stay away.

PUBLIC MEETINGS.

As gentlemen are often called upon to attend public meetings, it may be as well to add a word or two on that subject. Meetings are of two kinds. There are some, such as meetings of companies, charities, and public bodies, in which the proceedings are of a merely formal character, and the programme is arranged beforehand. There are also what are more properly termed "public meetings," in which the business is arranged by the chairman, who is elected by the meeting at the commencement of the proceedings. In the former case, the speeches are arranged previously, the several resolutions being placed in the hands of the gentlemen who are requested to propose and second them. It is competent to any gentleman present to move an amendment to any of the resolutions proposed, but he should not interfere with the order of the meeting on some merely frivolous pretext.

At a public meeting the chairman selects the movers and seconders of the resolutions; but it is quite open to any person present to move or second as many amendments as they may think proper. When amendments are proposed, the last amendment is first put from the chair. Should that not be carried, the one preceding it is put, and so on, the resolution being submitted last. Should either of the amendments be carried, the original resolution is submitted as a matter of form, and is, of course, negatived; the amendment is then put as a substantive resolution, and on that the decision of the meeting is finally taken. Motions of adjournment are not spoken to, but are put immediately on being moved. We need not say that it is exceedingly ungentlemanly to interrupt speakers who are addressing a meeting, and that all present should do their utmost to support the authority of the chair. The business always terminates with a

vote of thanks to the chairman, which it is competent to any gentleman present to propose.

PICNICS.

The most enjoyable picnics are those which are got up impromptu, and where formality is almost entirely discarded.

If it is an invitation picnic, it should not be planned too long beforehand, on account of the weather.

Always transport your guests to the scene of action in carriages which are capable of being shut up on occasion, in order that you may be provided against rain.

Send a separate conveyance, containing the provisions, in charge of two or three servants—not too many, as half the fun is lost if the gentlemen do not officiate as waiters.

Great latitude in dress is allowed on these occasions. The ladies come in morning dresses, the gentlemen in light coats and low hats.

After dinner, the time can be passed in singing or dancing or in exploring the walks of the locality.

Sometimes the company breaks up into little knots and coteries, each having its own centre of amusement. Each gentleman should endeavour to do his utmost to be amusing on these occasions. If he has a musical instrument it will be good-natured to bring it, though we cannot agree with an enthusiastic writer, who remarks, à propos of this subject, that a cornet is a great boon, when well played, at a picnic; for we feel doubtful whether a cornet is a great boon anywhere out of an orchestra. A guitar or a flute sounds well in the open air, though the zither is the queen of open-air instruments. The guests should be careful to gather at the meeting-place at the time appointed for leaving, for many a pleasant party of this kind has been spoiled by a few selfish people keeping out of the way when they are wanted. They not only inconvenience the rest of the company, but are guilty of great want of politeness in keeping the driver waiting and the horses standing in the cold.

It is always well on these occasions to have each department vested in the hands of one responsible person, in order

that when we begin dinner we should not find a heap of forks but no knives, beef but no mustard, lobsters and lettuces but no salad-dressing, veal and ham pies but no bread, beer and no tumblers, and nearly fifty other such *contretemps*, which are sure to come about unless the matter is properly looked after and organized.

BOATING.

The reader may doubtless be surprised that we should treat of etiquette when speaking of boating, but still there are little customs and usages of politeness to be observed even in the roughest sports in which an Englishman takes part.

Never think of venturing out with ladies alone unless you are perfectly conversant with the management of a boat, and, above all, never overload your boat. Accidents have been caused by the neglect of these two rules.

If two gentlemen are of the party, let one take his stand in the boat and conduct the ladies to their seats, whilst one assists them to step from the bank. Let the ladies be comfortably seated before starting.

If a friend is with you and going to row, always ask him which seat he prefers, and do not forget to ask him to row "stroke," which is always the seat of honour in the boat.

If you cannot row do not scruple to say so, as then you can take your seat by the side of the ladies and endeavour to make yourself agreeable, which is much better than spoiling your own pleasure and that of others by attempting what you know you cannot perform.

It is well, however, for a man to cultivate all such exercises as rowing or driving. A man is a far more useful member of society when he is able to take an oar, instead of being towed along like a log.

Especial care is required in passing through locks. Many people have a dislike to them, and they should always be allowed to land if they desire it, and return to the boat after the rowers have taken her through. When more than one boat enters a lock, the first boat takes the highest position, and the others follow in proper succession—taking care to keep clear of one another. Any collision is unpardonable, and

should it take place a courteous apology should at once be tendered.

Never allow a visitor to pay the toll at the locks, but, above all, never think of venturing inside a lock unless you are perfectly conversant with its nature, and the way the water rises and falls, and unless you have a cool head and a strong arm and are entirely at home in your boat.

A man usually wears a white flannel suit when rowing, and a straw hat or flannel cap. Pea-jackets are worn when their owners are not absolutely employed in rowing.

Of late ladies have taken very much to rowing, and they find it a pleasurable and healthful exercise. Women, as a rule, lead a far more sedentary life than men, and seldom have any exercise which calls the muscles of the arms and shoulders into play. Some years since women were hedged in with all sorts of foolish restrictions. It was considered rather improper for them to row, or to take part in any of the exercises which would have rendered them strong and healthful like their brothers. At present all these absurd restrictions are done away with, and tennis and skating and many other similar pursuits are open to ladies, and they can enjoy rowing in company with gentlemen, instead of always being dragged about as if they were helpless burdens.

STAYING WITH FRIENDS.

When you go to see a friend at his country-house it is usual for the invitation to be for a specified time. You should be careful not to exceed this period, as he has probably other visitors to succeed you, whose arrangements you will upset if you stay.

Ascertain as soon as possible the hours and habits of the family, and always endeavour to conform to them. And though at many country-houses the breakfast is on the table from nine till twelve, you should endeavour to be down in moderate time, so that you may be enabled to chat with your host and hostess.

Be careful about accepting invitations to other houses in the neighbourhood, unless your host is invited too; for you must consider yourself his guest for the whole of the visit.

After breakfast the visitor should place himself at the disposal of his host, and be ready to join in any party of pleasure that

may be suggested. Or he can amuse himself by reading or writing letters in the library, or by walking, riding, or shooting with the other visitors—anything is better than dangling about the house doing nothing.

Be careful not to keep your entertainers up beyond their usual hours. When the ladies retire for the evening it is customary for some of the gentlemen to go into the smoking-room for a chat, but you should not venture to do this unless it is proposed by the host, or you know it is the custom of the house.

You should fee the servants when you leave—the butler and footman in a large establishment, the parlourmaid and housemaid in a small one—in fact, always fee any servant who has waited on you personally. The cook is never fee'd, nor any servant with whom you do not come directly into contact. With regard to the amount, it is impossible to give any rule ; it depends on the length of your stay, and the style of the establishment in which you are staying. Some of the etiquette-writers will tell you that it depends upon your means. This, unfortunately, is not the case. If you associate with rich people you must do as they do ; and it is better not to accept an invitation if you cannot (for the time being) adapt your style of living to that of your entertainers.

If you should come from the country to stay with friends in town, the above rules will apply equally, but in a general way London hours are later than those of the country.

Be careful never to outstay your welcome. Even if you were to stay in a house for a year your host would say to you, "I hope you are not thinking of leaving us yet." This would be only good manners on his part ; but you would be wrong to take it literally. The neophyte must not be persuaded by any such blandishments, but must be careful not to turn his visit into an infliction.

MOURNING.

The depth and duration of mourning is in proportion to your relationship to the deceased. The present generation is not quite so punctilious in this respect as the former one, and the "habiliments of woe" are seldom worn very long. The times

given below are the orthodox periods; but the tendency of the age goes towards shortening rather than extending them :—

A widow wears mourning with crape for two years after her husband's death, and plain black for another year still. Widows caps are not as obligatory as formerly, and seldom worn by a young person. Even the orthodox lawn cuffs are dying out, and very soon there will be no demand for them at all.

A widow does not go into society until a year has elapsed.

Widowers would wear mourning for the same period.

Children would wear mourning for parents for at least a twelvemonth, and the same would apply when the cases were reversed. The mourning for grandparents lasts for nine months, and that for a brother or sister from six to twelve. The period of mourning for an aunt or uncle would be of three months' duration ; for a first cousin, six weeks ; for a second cousin, three. It is customary to put the servants in mourning when there is a death in the family.

Memorial cards are never sent by people in good society.

If invited to the funeral of a person who is no relation to you, you should go entirely in black, with moderate hat-band, and black gloves.

You should call and leave a card to inquire after the bereaved family about a week after the funeral.

When you receive a card returning thanks for kind inquiries, you may call again, and on this occasion you will be expected to go in and condole with the family. If you are an intimate friend, adopt slight mourning on such an occasion.

CONCLUSION.

Never break an appointment, but be punctual to the moment in keeping it.

If you should be so unfortunate as to break anything at a dinner-party, do not be too profuse in your apologies, because that would distress your host and hostess.

Great tact is required in the matter of presents. To make them to your superiors is an offence, while those inferior to you in circumstances may resent a gift as a reflection on their want of means ; but all these difficulties can be smoothed over by the

exercise of tact. The article given should be rare, rather than costly; if it have some association, or is the product of your own talent, all the better.

Flowers may always be given with propriety.

Receive a present in the spirit in which it is given, and with a quiet expression of thanks. Do not refuse a present unless under peculiar circumstances which may, on mature reflection, seem to justify you in so doing.

In walking with a lady in the street, English etiquette requires that you should always give her the inside of the path, so that she may not be jostled by passers-by, or suffer any inconvenience from passing vehicles. Foreign etiquette, on the contrary, requires simply that you should place the lady on your right hand, and you would be considered very rude abroad were you to do otherwise.

If you are in a crowd, and you and the lady are obliged to walk singly, you should lead the way.

Never propose to a friend to join him in an excursion, or to make one of a party at his house. It is for him to invite you, and he may have reasons for not doing so.

Never laugh aloud nor whistle in any library or public room, nor adopt a style of behaviour likely to be offensive to other persons present.

Do not smoke in the presence of ladies without their express permission, and never monopolize the fire, take the easiest chair in the room, nor loll on sofas, nor put your elbows on a table, nor drum tunes with your fingers, nor indulge in any of those minor vulgarities which may render you disagreeable to others.

Lastly, do not affect fine language; speak in a simple, straightforward manner, without pretence or affectation. Never use a long word when a little one will do, and beware of any expression of which you do not know the exact meaning.

The Etiquette of Weddings.

At no other social event is etiquette so important as at a wedding. Everything has to be done by rule, and there are a number of little things to be thought of. Weddings come to every household sooner or later, and the hostess is always anxious that everything should be done in the right way. The bridegroom's family is likely to be critical, and the mother of the bride is naturally anxious that nothing shall occur which should look like ignorance of social observances. The etiquette of weddings is exceedingly conservative, but various innovations are introduced from time to time; some customs are dropped, and others take their place, and nearly every season brings some slight variation. So it is that whenever a wedding takes place in a family the intimate friends of the bride are literally besieged with questions concerning the etiquette to be observed on the occasion, and if their own experience does not guide them they are entreated to interrogate some other person who moves in a circle of society higher than their own. Finally, the bride flies to those harmless and benevolent people who preside over the correspondence columns of weekly magazines—those unfortunate people who pass their lives in setting everybody straight, and who are ungratefully suspected in return of calmly sitting down and inventing both question and answer for their private amusement. Now, a reliable handbook on the subject would save a good deal of time and trouble at a time when there is always plenty to do. It is not possible to anticipate every question which may arise, but the majority may easily be imagined. It is in the hope of being useful to those who are in need of a few practical hints, that this little volume is prepared.

IN LOVE.

All weddings are preceded by a period of courtship, just as a noble house is approached by a beautiful avenue. The

lovers walk on beneath the shade of the trees, not knowing to what dwelling it will lead them. They see their future life before them as in a rosy vision ; they do not know what it will be like, but they are certain it will be happy. The millennium is to be inaugurated entirely for them ; they are never to quarrel or to have a jarring word ; distress or discontent will be impossible to them ; sickness or sorrow may not come near them. Their dwelling is to be the prettiest and the happiest in the world, and whatever else happens to them they will never fail in affectionate courtesy for one another. Never will he be one of those husbands whose relationship to their wives can be guessed by their indifference ; never will she be one of those wives whose smiles are given more readily to any one than to their own husbands. Whatever happens they will be loyal and loving ; and fate can have nothing very bad in store for them the while they are together.

This is the roseate vision which befalls people once in a lifetime, and after they have experienced it, they can say that they have lived. Older people may smile or weep, as suits them best, at the dreams which are seldom realized. The young people have the advantage of them, inasmuch as they are happy just now, and to have been happy for a while is to be so much to the good. A man never forgets the days of his courtship, though he does not remember every detail with the fondness of a woman. Edwin generally falls in love in a sort of unconscious way, and he seldom knows he is in love until it is too late to go back. Now Angelina knows it from the first, and can tell you long afterwards the exact day and minute when she first thought that Edwin cared for her, and how she smelt the lavender in the garden as she let him out of the gate. Whether she loves for better or worse, she does not forget these things, and they remain locked up in her mind like the scent of gathered roses, sweet to the end of time.

COURTSHIP.

Courtship being so happy a time, it will seem absurd to hedge it round with rules and observances. Nevertheless, at no other

time has a man more need to be careful in his manners than when he is paying attention to the lady whom he desires to win. Every one regards him with a critical eye, and any neglect or mistake on his part will be readily noticed. A wise young lady will judge for herself, and not be too readily influenced by the opinions of others; but even the most strong-minded person is not proof against ridicule, and ridicule is fatal to love. Too much anxiety and thought will not, however, make a man appear at his best; he is far more likely to succeed if he throws all thoughts of self aside, and only thinks of the lady whom he desires to please.

The word courtship has gone out of fashion of late, and is rarely seen now out of the pages of an etiquette-book. Like many other good expressions, it has been abandoned by polite society only to be taken up by the lower classes, just as the Court dress of one period becomes the peasant costume of the next. Nevertheless, the old phrase, "he is courting her," more exactly expresses the right attitude of mind of the lover than any other word in our vocabulary. A man who really cares for a woman will consider her wishes before everything else. His attentions should be nothing less than devoted, yet he should never endeavour to make her unpleasantly conspicuous. It is not by extravagant protestations that a woman's favour is won, but by such considerate and well-chosen attentions that show that her tastes are noticed and remembered.

When a man seriously cares for a woman, he treats her with increased respect. He will never involve her in any doubtful adventure, or show her letters to a third person. If she receive his suit graciously, he must treat her with greater deference. The more favourably a woman receives a man, the more should his respect increase. His manner must be deferential as well as his words; and, in fact, he must in no degree abate the courtesy which he used to show her before he was accepted. We doubt whether it is in human nature for a man to be much in love with his *fiancée's* friends, but he must certainly behave as if he were. He must try to interest himself in them for her sake, although being in love is such a sublimely selfish condition that it is difficult for a person to feel any secondary interest at such a time. It has been estimated that if the whole human race fell

in love at one time, the whole of the world's work would stop. There would be no one to reap the corn, or store it in the granaries ; no one to grind the wheat, or to do anything whatever that was useful and practical. Engrossing as the passion is, however, a man should not let it make him selfish ; and, however attached he may be to his lady-love, he must try to pay her friends a proper amount of attention.

There is a reverse side to the medal for a man—when his affection is not acceptable to the object of his devotion. He must not persecute her with his attentions, but retire as gracefully as he can. It is conceit on a man's part to consider a refusal as an insult. He should be content to do his courting on the chance of its being successful.

When a young lady first enters society she is nearly certain to receive a great deal of attention from gentlemen. She may not, as in ancient days, have knights anxious to wear her glove in their helmets, or poets inditing sonnets to her eyebrow, but she will meet with admiration from many young swains, all anxious to win her smiles. She must remember, however, that all attentions have not a serious object, and not be too hasty in thinking a man intends making an offer until she has abundant proof of his intentions. Some novelists assert that a woman looks on every man she meets in the light of a possible suitor, but one would fancy such an idea as this would hinder that frank and unconscious bearing which ought to exist between the sexes.

It is very bad taste for a woman, of whatever age, to assert that she cannot get on in ladies' society. Really nice women have the interests of their own sex thoroughly at heart, and find that many of their happiest moments proceed from the enjoyment of a true and lasting friendship with some one of their own sex. On the other hand, it is bad style to be rude and flippant with men, as some young ladies appear to consider correct. Very young men are often far from over-confident in society and it is bad taste on a girl's part to make them feel awkward and ill at ease.

Young ladies should be careful not to accept gifts from gentlemen ; gloves are allowable when they are the result of a bet, but otherwise it would be wrong to accept them. A young lady may always accept flowers or books—nearly all courtships

begin with lending books—but she must not accept valuable jewels from any other man than her *fiancé*.

Marriage being an engagement for life, a woman will do well to consider it very seriously before she makes up her mind. It is a serious step for a man too; so it is very wrong for a girl deliberately to encourage a man whom she does not mean to accept. The creed of the coquette is that even if you intend to accept a man you should never give him his answer at once—always tell him that you want a day to think of it, by way of keeping him humble. This may be in its way a very excellent piece of advice, but we would not advise our readers to follow it. The woman who would deliberately plan to keep a man in suspense would not be so loveable a creature as the frank and gentle English girl who says her "yes" or "no" without either guile or reservation.

Sometimes it will happen that a man will propose, in spite of having been given all possible discouragement. In this case, the lady must refuse with all possible courtesy and kindness, being careful, however, that this kindness does not lead him to entertain any false hopes. Perfect silence must be maintained afterwards by the lady with regard to the occurrence; boasting of proposals is a savage custom, akin to wearing scalps.

Never enter into correspondence with a gentleman unless you are engaged to him. Follow the advice of the heroine in "War to the Knife," who says: "Say as much as you like, my dear; but write as little as possible!"

ASKING PAPA.

Every one feels sympathy with the young man who is in the difficult and disagreeable position described in the above heading. He is one of the favourite battle-horses of the novelist, one of the chosen subjects for the artist. Scarcely a novel is written without the introduction of this incident, scarcely a year passes without at least one illustration of it on the walls of the Academy. We all know the details of it by heart. There stands the young man, nervous and shy, with a sorrowful sense of all his shortcomings and the general haziness of his financial prospects. The income, which appeared so

good when he was on the doorstep, shrinks into insignificance as he opens the study door: the "expectations," which seemed so certain as he trotted up the avenue, seem to shrink into the merest chance as he meets the eye of his possible father-in-law. The father, on his side, does nothing whatever to help him. He looks particularly doubtful and forbidding, and, seated in his enormous study-chair, he appears doubly imposing. The apartment in which the interview is held is of itself sufficient to strike awe into the heart of the beholder—the serried ranks of dull-coloured books, the marble busts on the mantelpiece and bookcase, and the sombre hues of the draperies, are unspeakably chilling and depressing. The young man's condition is truly pitiable. Only the day before he has proposed to the young lady, and carried everything before him by the vehemence of his passion. Mutual assurances of love have been exchanged, vows of faithfulness promised, and all monetary considerations thrown aside as of no account. Now comes the appalling after-thought—papa has to be asked, and all the moral courage possessed by the young man (seldom a very considerable factor in a male character) shrinks away into the soles of his boots.

In old times, the ordeal must have been doubly trying, as it had to be the first stage in the proceedings. The young man had not, as now, the comfortable remembrance of his interview with the young lady to keep him up. Now it is not necessary for the lover to apply first to the father, and it does seem rather foolish to do so, with the chance of a refusal afterwards from the young lady. There is one exception, however, to this rule, and that is, when the circumstances of the couple are strikingly unequal—if the young lady were an heiress and the young man had very small means, it would be only honourable in him to speak to the father first.

This terrible business of "asking papa" is sometimes got over in writing; but it is not so advisable as speaking, It is far more easy to refuse a suppliant who writes than one who speaks; so that, however trying an interview may be, it is better to make up your mind to go through with it. If circumstances compel the lover to write, he should bear in mind that his letter ought to treat of two points—first, his regard for the

lady, and secondly, the circumstances which warrant him in seeking to make her his wife.

So much depends on the relative position of the parties, that no form of words can be given to meet the case; but, bearing the points stated in view, the lover would dwell briefly on the strength of his attachment, and then state in general terms the nature of his position, and the grounds on which he felt justified in asking the parents' consent. How far a parent is justified in withholding that consent is a debatable question. It is natural that he should desire that his children should be well settled in life, and that he should not wish his daughter to marry into a less comfortable style of living than that in which she has been brought up. At the same time, we may remember that man does not live by bread alone, and that the most luxurious life with a man who was distasteful to her could never make up to a woman for the happiness she might have experienced in a marriage of affection. People marry for themselves, and not for their relations; and Nature is generally right in her selection. There never was a marriage that gave perfect satisfaction to the families of both parties. Mamma will think her boy could have done better; papa will think his daughter might have made a better choice. Some force stronger than any feeling of family affection draws the two people together. Yesterday strangers, to-day they are all the world to one another, and there is no other living creature who comes first to them. Very often this force would seem to be largely the result of contrast, the one character containing some particular element which is missing in the other. The ultra-refined character may improve through the companionship of a stronger nature, just as roses sometimes flourish better when they are in the neighbourhood of garlic.

ENGAGED.

We will hope that the father alluded to in the last page has given his consent, that the course of true love is running with a fair amount of smoothness, and that all is going as merrily as the proverbial marriage-bell. The young couple now enter into quite a different kind of life, pre-occupied in one another, and caring little for any gaiety which they cannot share

together. The life is a fuller one than they have known before, but neither so careless nor so free.

Life is not entirely honey to the engaged girl. She is always anxious that every one shall like her lover, and alarmed lest he should not say or do the right thing. Some of her old friends are jealous, and tell her that she has no thoughts for them now that she has this new interest in her life. However little tact a man may have been dowered with by Nature, he should study to be considerate for the sake of his lady-love, and remember that when he pleases her friends he pleases her.

An engagement is preceded by the introduction of the suitor to the ladies' relatives, after which the lady is introduced to his family. The latter make the first calls on the friends of the lady accepting.

A young lady does not make any formal announcement of her engagement. The fact may be mentioned casually to a few old friends of the family. The news is precisely of that order which is certain to disseminate itself without much exertion on the part of the parties concerned.

When the gentleman's offer is accepted, it is customary for him to give the lady what is called an "engagement ring." In our grandmother's days this custom was not considered so important, but now-a-days no young lady would consider herself engaged unless she were the possessor of a ring of this character. The engagement ring is invariably worn on the third finger of the left hand, probably on account of the superstition which tells us that there is a vein connected with that finger which flows straight to the heart. Whether this be a physiological fact or no, we will not pretend to say, but this is the reason old wives give us for the choice of this particular finger for the purpose.

Some time ago it used to be the fashion to have the stones in an engagement ring so selected that the initial letter of the jewels form the Christian name of the betrothed. The Princess of Wales' engagement ring was set with a beryl, an emerald, a ruby, a topaz, a jacinth, and an emerald, the stones in this order forming the word "Bertie," the familiar name of the Prince of Wales in childhood. At present we prefer a plainer mixture of stones; modern taste would certainly condemn any ring in which the ruby figured by the side of the emerald. Sometimes

a bangle is preferred to a ring, with some tender phrase engraved on the inner side. A little time ago it was the fashion to have the bangle locked or soldered on the arm, so that it could never come off. An accident on the ice, where a young lady's arm swelled so frightfully that the manacle had to be actually sawn off by the locksmith, put an end to this intensely foolish custom.

It is often said that engaged couples spoil any party they go to, and I fear that engaged people in general have given encouragement to this idea. They are so completely absorbed in one another that they do not care for the company of others, and are only too apt to look on the world as a place which exists exclusively for their benefit. It is not good taste to be too exclusive in company, but it is just as bad to put on a pretended air of indifference. Engaged people must try to behave like ordinary beings, and take a little interest in what goes on around them. Indifferent they cannot really appear, however much they try; for there is a great deal of truth in the Italian proverb which defines love and a cough as the two things which cannot be hid.

BREAKING OFF AN ENGAGEMENT.

Sometimes it will happen that an engagement has to be broken off.

This is always a most distressing thing. An engagement is a serious tie, and ought not to be lightly severed. Still, circumstances will occur which render this course indispensable.

They may be of a pecuniary or family nature; but very often an engagement is broken off because the consenting parties find, on closer acquaintance, that they are mutually unsuitable to one another. In that case, it is better to break the compact than to enter into a more serious one—that of marriage—with the knowledge that only unhappiness can attend it.

It is the part of the lady to break off an engagement, and if she feels her happiness is compromised, the course is a wise though painful one.

It is more dignified to break off an engagement by letter.

This should be accompanied by anything in the way of a portrait, letters, or gifts, which may have been received during the engagement.

When the letter is acknowledged, a similar return of the exchanged letters and presents should take place.

WEDDINGS.

We all know what a state of excitement a house is thrown into by the anticipation of a wedding.

Mamma is busy giving a hundred-and-one orders to the tradespeople; the bride is closeted with her dressmaker, or writing notes of thanks for wedding presents; grandmamma recalls reminiscences of the narrow-skirted dress in which she was married, and weeps over the extravagant notions of modern days. Papa, who has nothing whatever to do, grumbles more than any one, and says he shall be thankful when all the fuss and parade is over, and the house settled down into its comfortable ways. Wedding presents are coming all day, and there are constant little notes to be written. The house is infested with callers, and every one comes with the same questions: "What will she wear?" "Where is the wedding to take place?" "Who are the bridesmaids?" and "Where will they go for their honeymoon?"

In the midst of all this clatter and confusion the bridegroom is almost forgotten. He hardly ever gets a word with his intended, for she is constantly in the hands of the milliners, or saying good-by to friends. Every one makes much of the bride, and the bridegroom's visits are looked upon somewhat in the light of an encumbrance. The bridegroom complains that he sees nothing of his bride, but the sisters tell him laughingly he need not grudge her to them now, for very soon he will be the first consideration, and all the rest of the world of but secondary importance.

PROPER SEASONS FOR WEDDINGS.

June and July are the favourite months for weddings. May is discarded, because it is supposed to be unlucky. High-church people are never married in Lent, and nobody would

marry in Easter-week, so as to furnish a spectacle for holiday-folk.

In every rank of society it is the bride who names the day. In old times the season of the wedding used to be governed to a certain extent by the place where the honeymoon was intended to be passed; but at present the honeymoon is generally governed by the season at which the wedding takes place. Honeymoons are growing shorter and shorter, and few people now have the leisure to take as extended a trip as used once to be considered *en règle.*

VARIOUS FORMS OF MARRIAGE.

Marriage by special license is not such an expensive affair as formerly, and is therefore becoming tolerably common. Not very long since it cost about £30, but it can now be had for £5.

There are three different forms of marriage—by special license, ordinary license, or banns.

The advantage of a special license consists in the contracting parties being able to be married at any time or place; and people often find it less costly to be married a little later in the day so as to escape the expense of a wedding breakfast. The hours in which marriages can be performed having been lately extended to three o'clock in the afternoon, a special license is more seldom needed than formerly.

An ordinary license requires that one of the contracting parties should reside in the parish where the marriage is to be performed for the space of fifteen days.

When people are married by banns, three weeks' notice must be given, and the parties are, as the old-fashioned phrase is, "asked" in church on three consecutive Sundays.

It is impossible to give an exact idea of the clergyman's fees, as they vary according to the means of the bridegroom, but a guinea to the clergyman, and ten shillings to the verger would be ample in the ordinary way. If the organist plays the wedding-march he usually receives a guinea, and bell-ringers would also expect a gratuity.

THE TROUSSEAU.

The trousseau should be in accordance with the social position

about to be occupied by the bride. The wife of a clerk will not need the elaborate toilette suitable to the lady of fashion, and the bride who is going out to India will need an entirely different outfit from that of one who is going to settle down as the wife of a country clergyman. It is impossible, therefore, to give any precise rule which will meet every case, as a woman's dress is always dependent on the circumstances of her life

It is unwise for a bride to have more dresses made up than are absolutely necessary, as fashions change so rapidly that unless a thing is worn at once it quickly loses its value. A good stock of dresses is requisite, however, and there should be mantles and bonnets to match all the toilettes. A bride is certain to want a good many evening dresses, as it is customary for all the friends of both parties to give entertainments in her honour directly she returns from her honeymoon. If the party is of sufficient importance, the bride should wear white the first time she goes to a house.

Very good under-linen is an economy in the long run, and attention to the fineness and neatness of her *lingerie* is one of the marks of a lady. All eccentricities in the way of coloured silk under-clothing, &c., should be eschewed, and the fineness of the trimming and neatness of the work should constitute the chief beauty of this department of the trousseau. At least a dozen of each article should be provided. Handkerchiefs, gloves, corsets, hosiery—all have a place in the trousseau, and there are furs, and ulsters, and carriage wraps, theatre-cloaks, and dinner-dresses, and a hundred-and-one things a young lady finds she must buy once she sets about getting a trousseau.

The best way for a person of moderate means is to write out a list of all the things she thinks she needs, with the probable price of each; if the total sum is more than she can afford, she should draw her pen through what she can most easily do without. By this means she is able to calculate her expenses at starting, and is saved from laying out money on luxuries that she needs for necessaries.

In addition to buying her trousseau, the bride had at one time to furnish all the house-linen. At present the bridegroom provides it, along with the furniture of the house, for the contrary custom is doubtless a survival of the time when a woman was a

spinster in the most literal sense of the word, and the maiden brought the result of her labour to her new home as not the least important part of her dower.

WEDDING PRESENTS.

Presents to the bride and bridegroom elect should be sent about a fortnight before the wedding, or at any rate not later than a week. Their exhibition forms such a prominent feature of modern weddings, that it is more than ever necessary that they should arrive in good time.

A present should be in accordance with the position of the recipients. One would not present a Quakeress with a diamond necklace, or give a set of ice-plates to a couple who could not afford to give parties. There are, however, so many beautiful articles in the way of silver and glass to be bought now-a-days, that the difficulty rather lies in the abundance of choice than in the reverse.

In one particular etiquette has much improved. Once on a time a wedding present used necessarily to imply something ornamental, and if you were to inquire the origin of all the useless objects in a house, you invariably discovered they were bridal gifts. At present we have changed all that, and an ornamental chair or afternoon tea table is quite within the region of practical politics. It would not be correct to make a present of this kind to a person who was greatly your superior in wealth or social position, but to your equal you may perfectly well give something useful, with the certainty that it will be welcome and appreciated.

A still more utilitarian fashion is that of the bestowal of cheques, but we cannot commend it except in the case of a near relation or old and intimate friend. There is no doubt that money is the most welcome of all things, and that when people are going to be married they are only too thankful to have plenty of it in hand ; but when a slight acquaintance presents a beautiful young bride with a cheque for £50 or £100, one feels that he would have treated her more courteously had he taken the trouble to select a gift in accordance with her tastes.

The question of duplicates is one of the worst features of a haphazard system of bestowing gifts. We all remember the face

of the spoilt boy in *Punch*, who receives a new drum with the remark that there are five in the nursery already. We lose the terrible candour of childhood as we increase in years, or else many a young lady would make a somewhat similar remark when she receives her fifth butter-knife, her third soup-ladle, or salad-bowl. It is very difficult to see how the difficulty is to be combated, unless we were to adopt the fashion of the American bride, who calmly wrote out a list of things she would like, and scratched each article through as it was presented to her. Surprise is half the secret of pleasure, so that the young lady referred to would lose half the delight which she might have experienced from her gifts; still, nobody likes a disagreeable surprise, and it is not possible to welcome the sixth cruet-stand with anything like the same enthusiasm with which we welcomed the first.

Some donors try to solve the Gordian knot by asking the bride-elect to name something she would like. It is manifestly unfair to place any one in the unpleasant position of choosing a gift for themselves without the least idea of what the giver wishes to spend. It would be allowable for a very old friend to say, "I thought of giving you a tea-set, my dear, but I do not know if you would prefer something else?" but the more delicate way would be to commission the bride's sisters to find out what presents would be the most welcome to her.

People do not always write letters when they send a wedding present. It is less formal to place the card of the giver inside the packet, with some little message of love or good wishes written upon it, in accordance with the degree of intimacy existing between the giver and the recipient. The bride-elect must be careful to acknowledge the gift at once, as many a girl has lost a friend through an omission of this character. The week before a wedding is so overcrowded with events that an oversight at such a time might be pardoned; but negligence is a thing that most people find hard to forgive, and it would be sad for a bride to lose a friend upon the threshold of her new life from having neglected such a trivial observance.

BRIDESMAIDS.

The bridesmaids are, in their own idea, to the full as important as the bride, and certainly a good deal of the effect of the cere-

mony depends upon their appearance. The bridesmaids are always the sisters and most intimate friends of the bride; the bridegroom's sisters are also included, but it should be remembered that the bride's sisters always take precedence of the bridegroom's. The number may be either odd or even, according to the taste of the bride. If they are uneven the last in the procession walks by herself.

There is generally a good deal of difficulty in choosing the bridesmaids' dresses. It is no small responsibility to select a dress that shall be equally pleasing to some seven or eight young ladies of different complexions and diverging tastes. Some years ago both blondes and brunettes were sometimes conciliated by two colours being allowed instead of one; but this method is now considered to be fatal to the general effect.

It is well, perhaps, to have a consultation amongst the bridesmaids before ultimately deciding on the dress, so that all the young ladies may have an opportunity of expressing their sentiments upon the matter, the bride, of course, having always the casting vote.

Strictly speaking, the choice rests with the bride, but she should endeavour to suit the tastes of the bridesmaids as far as possible. If half are dark and half are fair it is difficult to get one colour to suit them all; but even then it is better to select cream, or white, or some such tint, than to have two distinct colours like pink and blue. The material of the bridesmaids' dresses must largely depend on what is worn by the bride, for it would be bad taste for them to wear anything more costly than she does. The bride represents the sun, the bridesmaids the satellites. If she wears brocade they may wear soft silk; if she wears soft silk they must wear muslin or nun's cloth. For the making of the dresses it is impossible to give any rule, as it must be greatly guided by fashion; and fashion sometimes chooses picturesque hats and velvet jackets, and at other times ordains that the bridesmaids shall appear in wreaths and veils, and airy robes, so as to look like one mass of fleecy whiteness.

Fashion, then, must carry the day, as long as we can insure that nothing shall be worn that is unsuitable to the season—that no summer bridesmaids should wear heavy-looking dresses, and no winter ones shiver in muslin gowns.

PAGES.

The page being now almost as important to a wedding as the bridesmaids it is necessary to say a few words upon the subject.

Pages should never be introduced unless the dress of the bride is very long and magnificent, as the *raison d'être* of a page is that he should carry his mistress's train. As a matter of fact he does not invariably perform this office, for it needs a good deal of practice before boys can be trained to sufficient deftness in the art. Sometimes the train is raised by means of two long loops of satin ribbon, and two tiny pages hold the train by the ribbons, looking like two small Loves attendant on one of the Graces.

Little girl bridesmaids are always an attractive part of the spectacle, and little boy pages are equally telling. Probably the fashion commenced through the partiality of some fond sister, who desired that her little brother might take a prominent part in her wedding; any way the little page is a *personage* now, and one looks for him at weddings quite as a matter of course. Sometimes the dresses of the pages are adopted in honour of the bridegroom—if he is in the navy they wear sailor dress, if in the army they wear the colours of his regiment, but historical dresses are the prettiest of all, and by far the most often adopted. Charles dresses of silk and satin, with Vandyke collars and square cut hair, Georgian coats with cut steel buttons, fine lace ruffles and gold-headed cane, Elizabethan dress with doublet and hose, short velvet cloak, and close cut hair—any of these dresses are picturesque and pretty, and set off a good-looking child to advantage.

Only one word of warning to mothers—have the dress correct if you have it at all. Copy some reliable engraving, and have the dress correct in style and cut, and do not be content with the hideous historical dress of the modern tailor, which is garish in colour, vulgar in ornament, and essentially modern in cut.

The pages walk immediately next to the bride in going up the church, but after the ceremony they come last of all, escorting the little girl bridesmaid's, supposing there are any present.

THE BEST MAN.

The principal duty of a best man is to see that the bridegroom does not enter the church without the ring, or leave it without his hat. Why this latter peculiarity should be attempted by every bridegroom we know not, but history repeats itself, and it is the bridegroom's practice to want to go away without his hat, and the best man's place to see he has it.

In addition to these two duties the best man has others which are nearly as important. He has to accompany the bridegroom to church (standing at his right hand a little to the rear during the whole of the ceremony), to pay the clergyman his fee, and bestow on the clerk, pew-opener, and bellringers their proper honorariums. If there are any speeches at the breakfast he has to propose the health of the bridesmaids.

It is usual for the bridegroom and his friend to leave their hats in the vestry, as what with pulling off of gloves, fumbling for the ring, kneeling and general confusion, they will find they have quite enough to do without being troubled with anything of so wandering a disposition, so generally in the way, and so apt to make unseemly noises at inopportune times, as a gentleman's headgear of the nineteenth century.

The best man is either the bridegroom's brother or most intimate friend. He needs a good deal of *savoir faire*, as he is required to play such a prominent part, and is expected to make himself agreeable to everybody. The person he will have to be most attentive to will be the chief bridesmaid, who is generally the sister of the bride. He will sit beside her at the breakfast.

In addition to the best man, several young bachelors are invited to the wedding, in order that they may make themselves agreeable to the bridesmaids. These young men are called groomsmen, and there should be one to sit beside each bridesmaid at the breakfast. Both best man and groomsmen wear dark coats, and their dress is generally enlivened by light gloves, white waistcoats, and a flower in the button-hole. At one time nothing but a frock-coat was considered correct at a wedding, but they are never seen now, the Royal princes having appeared at so many weddings of late in ordinary morning coats.

THE BRIDE.

The dress of a bride admits of but little variation. With the exception of the adoption of ivory or cream in the place of the dead white, and the occasional substitution of diamond pins for the usual floral wreath, there has been little change in the costume for many years past. True, an attempt was made in the direction of change a few seasons back by a daring young leader of fashion, who went up to the altar in a short-waisted brocade, a huge poke bonnet trimmed with ostrich feathers, and a little reticule dangling from her belt; but this style did not commend itself to the world at large, who probably considered the long satin train and huge enveloping veil too becoming a dress to be willingly discarded. So the conventional bridal dress still holds its own, the only recent novelty being the adoption of the posy bouquet instead of the cart-wheel shaped nosegay formerly in vogue.

With regard to ornaments, the choice of the bride is limited. She should wear only pearls or diamonds, coloured gems and fillagree gold being altogether wrong and objectionable. She is frequently presented with a bracelet or other article of jewellery by the bridegroom, which she wears for the first time on her wedding day.

The bride generally takes breakfast in her own room on the morning of her wedding, as it is not etiquette for her to appear in the family circle.

After she is dressed, she remains in her room till her carriage is announced. It should be the last carriage to leave the house, and in it there should be only one other occupant beside herself —namely, her father, or the person who is to give her away.

When the most important part of the ceremony is approaching the bride must commence to take off her left-hand glove in good time, so that there may not be a long pause before the putting on of the ring. She gives her bouquet to her chief bridesmaid to hold at this point, and next the glove she has taken off. Finally, her bridegroom invests her with the ring, inside whose narrow circlet lie all the imaginable joys and sorrows of human life.

THE BRIDEGROOM.

Some sage observer upon the social phenomena of modern life has made the very true remark that the best man at a wedding is invariably better looking than the bridegroom. Now as most bridegrooms have been best men in their day, it is evident that the fact above referred to has nothing whatever to do with the intrinsic good looks of the parties, but is simply an evidence of the dire effects played by anxiety and responsibility upon the human face divine.

The best man is gay and careless, and has no serious anxiety to cloud his morning's amusement. The bridegroom, on the contrary, has many things to think of, many people to please ; and he is taking, moreover, the most serious step of his life, whether for happiness or the reverse. A little anxiety is pardonable on his part, and it is not wonderful if he does not always appear at his best.

The bridegroom ought not to see his bride on the happy day till he meets her at the altar.

His dress should scarcely differ from his ordinary morning costume, and should on no account be too gay ; he should wear a dark morning coat, light or white waistcoat, light trousers, and light gloves, and a flower in his button-hole.

In France evening dress is adopted by gentlemen at weddings, but this is a custom which is never likely to find favour in England.

BOUQUETS.

Modern fashion has relieved the bridegroom of one expense—the providing of all the carriages for the wedding. At present he is only responsible for one—that in which he takes the bride back to the house from the church to the breakfast. But it is a question whether the happy man gains much by this arrangement, for when he was responsible for the expense of the carriages he was not expected to give presents to the bridesmaids. Carriage-hire was at any rate a fixed charge, but when jewellery is in question there is no telling into what extravagance a bridegroom may not be led. Diamond lace-pins are insinuatingly commended by the jeweller, or gold bangles with the

initial letters of the bride and bridegroom's names inserted in jewels are contemptuously alluded to as things which might pass.

It is the bridegroom's place to provide the bouquets for the bridesmaids, as well as that for the bride.

Both the presents and bouquets should be sent to the bridesmaids' houses the evening before the wedding, but the bridal bouquet should not appear until the morning itself. It is unnecessary to say that a bridal bouquet should be made of entirely white flowers, such as roses, gardenias, hyacinths, and orange blossoms, set off with ferns or grasses. Some very effective bridal posies are made of nothing but lilies or white orchids. The posies should be tied with long ends of the very richest white moire or velvet ribbons. The bouquets are either enclosed in lace paper or in white satin bouquet-holders, trimmed with blonde and pearls.

The bridesmaids' bouquets must be of a kind to match their dresses. Fashions go in and out so quickly with regard to them that it is almost impossible to lay down any special rule. Sometimes they are in the shape of cart-wheels, sometimes posies of long-stalked flowers tied up with streamers of coloured ribbons. Sometimes the flowers are arranged in baskets; but this is rather a silly fashion, for nobody after the age of ten looks particularly well walking into church carrying a basket of flowers.

Floral muffs are rather pretty for winter weddings, suspended round the neck by a loop of ribbon, and tied in the centre with a bow to match. In short there is no end to the variety of styles, and it is best to abide by the prevailing fashion in these matters.

INVITATIONS.

Wedding invitations are never written; they are invariably printed on small silver-edged paper or large silver-edged cards, with a blank left for the names.

The form is nearly always as follows:—

Mr. and Mrs. DASH
Request the pleasure of
Mr. and Mrs. ASTERISK'S company at
St. Paul's, Knightsbridge,
On Saturday, June 15th,
At 11 o'clock,
On the occasion of the Marriage of their
DAUGHTER and Mr. BLANK.
And, afterwards, at
5, Belgrave Square, to Breakfast, at 1 o'clock.
R.S.V.P.

An invitation of this kind would be sent out about three weeks before the wedding, and it would be etiquette to reply as soon as possible, in order that the hostess might know how many guests she had to expect.

The only case in which invitations would be written would be if the party were to be a particularly quiet one, including no more than a dozen friends. In that case, little notes would answer the purpose better than cards, as anything in the way of fuss and parade would be entirely out of place.

IN CHURCH.

The first person to arrive at the church should be the bridegroom, accompanied by the best man. They await the coming of the bride, and stand at the right of the altar.

The wedding guests should be careful to arrive in good time, as it is not etiquette for them to arrive later than the bride. The first three rows of seats (nearest the chancel) are generally reserved for the accommodation of the guests. The bridesmaids must get to the church early, as they have to stand in the porch to receive the bride. When she arrives, she takes her father's right arm, and proceeds towards the altar, her bridesmaids forming a procession and following her slowly up the aisle.

When the number of bridesmaids is an even one, they walk two and two. If the number is an uneven one, the last bridesmaid would walk alone. The chief bridesmaid's place is immediately behind the bride.

After the bridesmaids comes the bride's mother, with her son or other near relation.

At the commencement of the ceremony, the bride stands at the left-hand side of the bridegroom. The best-man stands at the right-hand side of the bridegroom, a little to the rear, and the father of the bride stands at her left hand.

In High Churches the first part of the service takes place outside the chancel. The bridal party only enter the chancel in this case, and stand at the altar to receive the address.

The chief bridesmaid must be ready to receive the glove and bouquet of the bride early in the service. It is her duty to hold it until the conclusion of the ceremony. If the chief bridesmaid has a bouquet of her own also, it would be kind of the best man to relieve her of it, so as to save her from the trouble of holding two.

There is no order of precedence observed in the way in which the guests are seated in the church ; they take their places in the order in which they come, and sit or stand about wherever it suits them.

At the conclusion of the service the bridegroom gives his arm to the bride, and leads the way to the vestry, followed by the bridesmaids, best man, the parents of the happy pair, and any other near relations or distinguished guests who may be present.

Here the register is signed by the bride and bridegroom, and by three or four of the nearest relations. The chief bridesmaid and best man have also the right to sign the register. Two witnesses are sufficient for all legal purposes, but the friends of the bride always consider it a privilege to sign their names to this important document.

The near relatives of bride and bridegroom, both ladies and gentlemen, are allowed to kiss the bride in the vestry after the conclusion of the ceremony ; but congratulations may very properly take the place of a custom which is likely to embarrass the bride.

While the register is being signed, the wedding favours are distributed to the guests. This office generally falls to the lot of the little girl bridesmaids, if there are any present, one going round to the gentlemen, the other to the ladies. The favours are carried in two silvered baskets, those for the ladies being decorated with sprigs of orange-blossom, and the gentleman's with silver acorns or ivy-leaves. There should be a safety-pin at the back of each, all ready for pinning on.

The bridegroom wears a flower in his button-hole, because it is not correct for him to wear a favour.

When it has been ascertained that the bridegroom's carriage is ready, the organist strikes up the wedding march, and the newly married pair pass down the aisle (the bride taking her husband's left arm), followed by the bridesmaids in the same order as they came in. Some years since the bridesmaids used to be escorted down the church by a groomsman, but this is never done now. The guests make their way down the church without any attempt at a formal procession, which would only be correct if the wedding were a Royal one. It would be quite right for a gentleman to offer his arm to a lady on an occasion of this kind, so as to escort her quickly through the crowd.

The bridal pair drive away from the church together in the bridegroom's carriage, and directly they leave the bells set up a merry peal. The next person to drive off would be the bride's mother, as (the wedding breakfast being always given by the bride's relations) the mother is in the position of hostess, and it is necessary for her to get home first that she may be there to welcome the guests. This is one of the very few exceptions in which a hostess takes precedence of her guests, but the reason excuses the apparent breach of politeness.

All the guests follow as quickly as possible, each party driving off as their carriage comes up, without any regard to precedence. It is the best man's place to put the bridesmaids into their carriages, and he usually returns to the house in the same carriage with the second batch of bridesmaids. Every one feels a certain relief when the ceremony is over; every one's tongue is loosed, and there is so much to talk of that the ice is quickly broken. Every one says the same things on these occasions, and they always have the air of novelty.

"Poor thing, how nervous she was." "But she spoke up beautifully." "How lovely she looked!" "Did you like her dress?" "Did you notice her lace? her mother gave her that." "Yes, beautiful, wasn't it? and so were her diamonds." "I was dreadfully afraid the bridegroom had forgotten the ring!" "That would have been a catastrophe indeed!" "Well, it's over now; all's well that ends well," and so on, and so on. So the talk goes on, and every one feels disposed to be friendly before they reach the house.

AFTER CHURCH.

On their return from church, the happy pair are ushered into the drawing-room, where they receive the congratulations of their friends.

The host and hostess stand near the door, so as to receive the guests as they enter, each one being announced by the butler as they arrive.

Having spoken to the hostess, they immediately proceed to shake hands with the bride and bridegroom, unless they had previously done so in the church.

The time before the breakfast would be filled up with the inspection of the wedding presents. Much taste can be shown in the way these are arranged, and as every guest who comes to a wedding is expected to give a present, there is generally a very handsome show. The great art lies in centralizing the presents as much as possible, placing all the jewellery in one place, and all the silver in another. Tables covered with the presents should be placed round three sides of the room. The afternoon tea-sets are arranged on tiny tables ; the fans are arranged on a stand in a pyramidal group, so that they slightly overlap one another.

The card of the donor should be placed on each present, and if the gift is some article of furniture, such as a tea-table, chair, or screen, the name should be tied to some part of it.

Illuminated addresses are only sent when the present is given by tenants, or upper servants. They should be placed near the gift which they accompany.

It may be as well to mention that gentlemen do not retain their hats, gloves, and sticks as at a morning call, but leave all such encumbrances in the hall before proceeding to the drawing-room. Ladies never remove their bonnets or wraps at a wedding, and only take off their gloves when they are seated at the breakfast.

A guest at a wedding does not carry a bouquet. In the summer she take a sunshade, and if she likes, a fan. At winter weddings in town the guests do not dress quite so showily as at the summer ones, because it is out of the season. A thoroughly fresh and well-cut tailor-made dress looks far better on a chilly day than the smartest *confection* turned out by a Bond Street

milliner. Fur looks well in winter, and the guests may wear muffs, either of fur or of material to match the dress. In the latter case they will find a spray of natural flowers a decided embellishment.

The great point to remember about a wedding-dress is that it is a day dress, and that no hashed-up evening toilette will ever look well in the daylight. It need not necessarily be very smart, but it is essential that all the colours should harmonize, and at no other function is a perfectly fresh and *soignée* toilette of more importance than at a wedding.

It may be mentioned that the prejudice against wearing black at a wedding has now gone out of date; black silk or velvet toilettes are often seen on these occasions, brightened up with white or crimson. Our grandmothers would have thought that a sombre garment would bring bad luck to the bride, but whether modern brides are more unfortunate than their predecessors it is impossible to say.

THE BREAKFAST.

A wedding-breakfast can either be served on one table or on several, and there is something to be said in favour of both plans. There is more sociability, perhaps, when a party can be seated at one table, but when the dining-room is not of sufficient size to accommodate the whole party at once, it is better to have several round tables placed about the room, so that people can breakfast in detachments.

With regard to the order of precedence observed in going into breakfast, the bride and bridegroom go first, arm in arm, followed by the bride's father with the bridegroom's mother, and the bridegroom's father with the mother of the bride. Next comes the best man with the chief bridesmaid, the other bridesmaids escorted by their groomsmen; finally all the rest of the company, in whatever order they like.

Directly breakfast is announced, the hostess introduces the gentlemen to the ladies whom they are to escort, and if it is a sit-down breakfast, and the room is sufficiently large to accommodate the whole of the company at once, it is usual to place the names of the guests in the plates, so that they will have no difficulty in discovering where they are intended to sit. The

bride and bridegroom occupy the centre of the table, opposite the wedding-cake, the bride sitting at the bridegroom's left hand. Next to the bride sits her father, with her mother-in-law; next to the bridegroom the bride's mother, with the bridegroom's father. The bridesmaids are generally placed opposite the bride, with the gentlemen who have taken them in to breakfast.

Now commences the wedding-breakfast, which is, properly speaking, a lunch. In the centre of the table is the wedding-cake, on a silver stand, ornamented with real or confectionery flowers. Plenty of flowers are placed upon the table, all white ones, in white china vases. All the sweets and cold *entrées* are placed upon the table, the servants removing them, and handing them round in turn. The soup is handed round in soup-plates, the tureen not appearing upon the scene.

All kinds of wine and "cups" are given at wedding-breakfasts, but there is more champagne drank as a rule than anything else.

Ices are generally given, and a little choice fruit, but tea and coffee do not form part of an orthodox breakfast.

Serviettes are required at a sit-down breakfast, and a menu-card, printed in silver, should be placed before each guest. At the bottom of the card should be the date, as well as the address of the house where the wedding takes place.

At the conclusion of the breakfast, the wedding-cake is handed round. The bride cuts the first slice, for it is one of the duties which belong to her; after that the cake is removed to a side-table, where the butler finishes the work with greater expedition, cutting up several slices into tiny bits, which are then handed round to the guests in turn. Whether they are fond of wedding-cake or not they must take some, as it would be impolite to refuse.

Immediately after the cake has been handed round come the speeches—that is, if any are to be made at all. In town, speeches are growing less and less popular, and sometimes only the bride's health is drunk; sometimes there are no speeches at all. Speeches are often very embarrassing, both to the people who hear them and those who make them. Some of the speakers dwell on the sorrow which will be felt by the family of the bride in a way which is trying both to the young lady and her friends; others allude to family subjects, which are

better left alone. Gradually the custom of speeches has begun to die out, and it is probable that in time it will be altogether discarded.

When speeches are made at all, the following is the order of their progression. The health of the bride and bridegroom is proposed first of all, and it would be considered extremely rude to give any other toast the precedence. As it is such an important toast it is proposed either by the most distinguished guest present, or by the oldest friend of the family. The bridegroom responds for himself and his bride, and either he or some distinguished guest proposes the health of the bridesmaids. The best man then returns thanks on their behalf, and this is generally considered *the* speech of the occasion. It behoves the best man to be smart and witty, and certainly if such a subject does not inspire him nothing ever will.

The bridegroom's father now proposes the health of the bride's parents, for which the bride's father returns thanks.

The bride now leaves the table, accompanied by her mother or the chief bridesmaid, and changes her wedding for her travelling dress. Very glad is she to escape from the busy scene, and the banquet which she has scarcely tasted; it is delightful for the others, but to the bride this first meal which she takes after her marriage cannot but appear in the light of a frightful ordeal. She lays aside the snowy silken robes, and the orange-flower wreath which she may never wear again, and it is quite a new person who appears upon the scene, clad in a trim-looking travelling dress of ostentatiously quiet make. Dainty and tasteful it should be, but never too bridal in its appearance.

And now every one pays their adieux to the bride, the bridesmaids crowd round her to get the last kiss, her little brothers suddenly wake up to the idea that Sissy is going away, and begin to cry, in spite of their smart new suits. All the company go into the hall to see the start and say "good-by" to the bride. She kisses her friends once more, and the bridegroom nearly has his hand squeezed off by the hearty parting grasps with which he is saluted, and the happy pair drive off amid a shower of white satin slippers and rice which the bridesmaids generally manage to have all ready on these occasions.

WEDDING-TEAS.

A wedding-breakfast, as described in the preceding pages, is a very nice and agreeable thing; but it has one decided drawback: it is very expensive. It means a meal for almost as large a party as one would invite to a ball, and of a character far more *récherché* than anything one would give for a ball-supper. It means hiring a great quantity of china and glass, and a number of extra people to wait. All this is what a wedding-breakfast means to people of limited income, and it is a question whether the enjoyment compensates for the trouble and expense in such a case.

A wedding-tea is a very good way out of the difficulty, and a sideboard meal is also less expensive than the kind described above. There are, in fact, several innovations of this kind which have appeared of late, and all with a view to getting rid of the trouble and expense of a formal wedding breakfast.

The "stand-up" breakfast is generally known as the "sideboard meal." Light refreshments are laid out on a long buffet or table, extending down one side of the room, the servants standing behind it, as at a ball-supper. No hot *entrées* appear, and soup is not absolutely necessary. Sandwiches of every description would be given, cold *entrées*, mayonnaise, sweets, ices, and fruit. Sherry and claret would be placed on the table, but champagne is very often dispensed with at this meal; no serviettes, d'oyleys, or finger-glasses are required, whereas a sit-down breakfast has to be as carefully laid as though it were a dinner-party on a gigantic scale.

Very few servants are required on these occasions, as the gentlemen wait on the ladies. The servants stand behind the buffet, and give the various dishes as they are asked for to the gentlemen, and the gentlemen help the ladies. A few sofas and rout-seats are placed round the walls, but the centre of the room is left free, so as not to impede circulation. The guests sit or stand as they prefer, and very often a meal of this kind is more enjoyable than a more formal affair.

The cake forms a principal feature in the centre of the buffet, and it is cut and handed round just as at any ordinary breakfast. The buffet must be decorated with flowers, and made to

look as pretty as possible. Speeches are generally omitted at a standing-up breakfast. Sometimes one small table is set for the accommodation of the bridal party—that is, the bride and bridegroom, with the parents of both; but there is something about this arrangement which strikes one as not being altogether in good taste. Although the young lady is a bride, she still is a daughter of the house, and it hardly seems correct that she should be seated at a table whilst every one else is standing.

A wedding-tea is given much in the same way as a standing-up breakfast. Soup is not allowable, and no kind of hot *entrée*. Tea and coffee form the principal beverages, though sherry, claret-cup, and champagne are sometimes given as well. Brown and white bread-and-butter, biscuits, and fruit are always given, and, in addition to this, many people give poultry, salmon, ices, and sandwiches of every kind. It is as well to put a little label on each dish of sandwiches when many varieties are provided. Such curious things are put into sandwiches now that it is better to mention the contents. Caviare, *foie-grâs*, water-cress, and salad are only a few amongst the curious contents we come across, and as these are not all popular things it is better to label them, for nobody is a universalist in the matter of sandwiches.

Yet another kind of wedding-breakfast can be given in the summer, by turning the whole affair into a huge garden-party, and having the refreshments in a tent.

The cake is cut when the bridal party have finished breakfast, and the health of the bride and bridegroom drank afterwards; but the majority of the guests come and go as they like, and have their refreshments when it pleases them.

The latter method is not quite so sociable as some of the others; but it will be seen that there are many ways of avoiding the stereotyped style of wedding breakfast.

A DOUBLE WEDDING.

It will sometimes occur that two weddings in a family take place on the same day, and people may be pardoned for being a little doubtful concerning the etiquette of so unusual a state of things.

It is as difficult to imagine a wedding with two brides as a sky with two moons, and there are many little questions as to matters of precedence and etiquette which naturally arise as one considers the subject.

How do the brides settle who is to walk up the church first? Do they have one set of bridesmaids or two? Do the two brides walk first, with all the bridesmaids following, or does each bride have her separate train? Do they have two cakes or one, and how are they cut, and what is the order with regard to the toasts? All these and other similar questions have to be taken into consideration, and it may be as well to write briefly the method to be followed as an assistance to any mistress of the ceremonies who feels herself at a loss.

In the first place, each bride has her own set of bridesmaids, who are dressed in accordance with her own particular taste. In walking up the aisle there are two distinct processions, each bride being followed by her own train. In the procession from the vestry to the porch the same plan is observed, only that the bride who took precedence before the service takes the second place after it. At the breakfast there are two wedding-cakes upon the table, and each bridal pair is seated before their own cake. At the conclusion of the breakfast a gong is sounded to call everybody's attention, and somebody says, "Mrs. John Smith will now cut her cake." Mrs. Smith then cuts her cake, and after it is handed round her health is drank and responded to. The same ceremonies are then gone through with respect to the second bride—the cutting of the cake and drinking of the toasts being thus kept entirely separate.

The bride whose cake is first cut should be the one who took the inferior place in the procession up the church. By means of these expedients all jealousy is avoided and confusion becomes impossible.

THE WEDDING DRESS FOR A WIDOW.

So much doubt exists on the subject of the etiquette which appertains when a lady marries a second time, that it will be well to mention what she should and should not do.

No favours are distributed at the wedding of a widow. The bride must not carry an orange-blossom bouquet, nor wear any trimmings of these flowers. Orange-blossoms are worn once in life, and once only, and are the prerogative of the maiden-bride.

A widow may wear a long veil over a bonnet, but it is not considered good taste for her to wear a bridal wreath. She must not wear a white dress, but has her choice of cream colour, heliotrope, pink or grey. A widow does not have bridesmaids; but she generally selects some favourite married friend from amongst her acquaintances to perform the bridesmaid's duties. The near relations of both parties are generally invited to the ceremony, but it is better taste to keep the wedding as quiet as possible.

It is not usual for a widow to wear two wedding-rings, but should she desire to do so she would wear the old one above the new. It would be incorrect to wear it on any other finger but the third.

AFTER THE BREAKFAST.

It is etiquette for the guests to leave soon after the departure of the bride. The hostess has passed through an exciting time, and has presumably experienced a good deal of emotion in parting with her daughter; it is, therefore, kinder to relieve her as soon as possible from the strain of entertaining company. The guests should, then, take leave very soon after the bride has left, offering their congratulations to the hostess as they do so on the admirable way in which everything has gone off.

In some cases the hostess elects to hold an afternoon reception, and then of course the guests can stay or not as pleases them best. It is usual to hire some professional reciter or musician for an entertainment of this kind, for spirits are apt to be at a surprisingly low ebb after the dissipations of the morning are over, and it would not do to expect too much of people who have been through the ordeal of a long service and a heavy meal in the middle of the day.

Sometimes a dance is given in the evening, or places taken at the theatre for the younger members of the party. For a morning wedding has a deleterious effect upon the spirits;

every one feels flat after the bride has left, and the afternoon and evening seem to hang heavily on hand. A formal dance in the evening is not a very good way of winding up the day; it hardly seems fair to expect the servants to be all ready and brisk in the evening after such a busy morning, but there is no objection to a little impromptu dance, if some of the bridesmaids and groomsmen like to arrange it.

In the country, a drive is sometimes arranged in the afternoon, and the party return to a late dinner, and wind up with a dance. In town, where it is not necessary to have so many friends staying in the house, the many engagements of the evening render it unnecessary for the hostess to think of catering for their amusement after the wedding is over.

THE HONEYMOON.

Honeymoons are rarely as prolonged as formerly, when it was the fashion to call them by the name of a wedding tour, and to prolong them from six weeks to three months. Life is too busy now for people to be able to spare so much time for a trip; and it is, after all, a question whether the bride is not really happier when she reaches her own home, than when travelling about in new dresses and staying in strange hotels.

The table on the following page gives a list of places for wedding tours for every month in the year. It is to be hoped that it will furnish a few useful hints upon the subject.

By a short tour is meant from one to two weeks; a long one from a month to three months.

The choice of locality depends on the season of the year, and the time you have at your disposal. If you have but a short time to spare it is better to take a trip into the country, or some quiet seaside resort. If time is no object a trip on the Continent will present many attractions, particularly if travelling has the merit of novelty to one or both parties.

Take care to arrange beforehand the train you intend leaving by after the wedding-breakfast; have the carriage ready at the door, and start in good time, as many unforeseen delays occur at the last moment.

THE HONEYMOON TABLE.

MONTH.	SHORT TOUR.	LONG TOUR.
Jan.	Torquay, South Devon.	Nice, Mentone, Pau, Cannes; any part of the South of France.
Feb.	Hastings, St. Leonards.	Ditto.
March.	Bournemouth.	Rome, &c.
April.	Paris.	Venice, Florence, Naples, &c.
May.	Brussels and a few Belgian towns.	The Channel Islands and Brittany.
June.	North Wales.	The Tyrol.
July.	English Lakes, Cumberland, &c.	Chamouni and any part of Switzerland.
Aug.	Scarborough, Whitby.	Scotland.
Sept.	Holland and up the Rhine.	The tour of the Italian Lakes.
Oct.	North Devon.	Lakes of Killarney.
Nov.	Brighton.	Alexandria, Cairo, Pyramids, Nile, &c.
Dec.	Ventnor, Bonchurch.	Ditto.

Lastly, a piece of advice to the bride. Don't look too utterly astonished the first time you are called upon at the hotel to order dinner, nor ask your husband at breakfast time whether he prefers coffee to chocolate, or whether he takes sugar in his tea.

CARDS.

It is purely optional now whether or no the happy pair send wedding-cards to their acquaintances. Once on a time it was considered *de rigueur*, but at present the notification of the wedding in the *Times* is considered sufficient for all purposes.

If wedding-cards are sent they should be enclosed in an enamelled envelope, addressed simply with the name of the person they are sent to, this envelope then being enclosed in one of ordinary size, and addressed and stamped in the usual way. The cards being enamelled and silver-edged, are considered too delicate to be sent in an ordinary cover.

A pretty idea is to have a folding card made in three partitions, with the name of the bridegroom and the maiden name of the bride at each side of the interior, and Mr. and Mrs. So-and-so in the centre. Outside should be a crest in silver, or else the monogram of the two names. The new and old addresses are usually printed beneath the names.

The day on which the bride is expected home is never mentioned on a wedding-card. Special At Home cards should be sent for this purpose a little time after the bride has returned home. The wedding-cards are sent off by the bride's sisters on the evening of the wedding-day.

Another ceremony more honoured in the breach than the observance, is the sending of wedding-cake. Very, very rarely is it sent now, and there is so much work connected with a wedding that one may be very glad of being saved some of the trouble. If the bride desire it to be sent it is better to purchase the little desk-shaped cardboard boxes which are sold for the purpose, as they go very safely through the post, and save an infinity of trouble. It is better to let the confectioner's man cut the cake for this purpose, as there is a special way of doing it in the trade which ensures neatness and prevents waste.

The following is the correct form for announcing a marriage in the newspaper :—

"On the 24th inst., at St. Margaret's, Well Street, by the Rev. Charles So-and-So, John, eldest son of John Smith, Esq., of Abel Lodge, Warminster, to Jane, youngest daughter of Charles Grey, Esq., of Waterford."

To add "No cards" would be considered a vulgarism. Yet it is not considered vulgar for a bride to print her pet name in brackets for the benefit of the world at large. It is difficult, however, to form a high opinion of the refinement of the young lady who advertises herself to the casual reader as Jane Smith (Cissy), or Barbara Jenkins (Baby).

AT HOME.

To the girl who has been one of many daughters at home, this first home-coming is a happy experience. Everything is new and nice, and all the arrangements devolve upon her. Before, she has been one of many: now she is the mistress of a home, and is first to one person in the world. It startles her when the servants call her "ma'am," or when she has to take precedence of some unmarried lady older than herself. She is anxious to be sufficiently dignified for her new position, and sometimes ends by being a little too stately for her age and experience. Time, which tries all things, will tone this down after a while, and the bride will have gained a natural manner long before the brand-new furniture of her house begins to lose its appalling freshness.

A newly married couple have to receive visitors and pay calls, as they are recommencing life in a new relation towards those with whom they mingle.

It is the place of the friends to call first on a young couple. The bride calls on no one till they have called on her. A bridal At Home can be either given in the afternoon or evening; it is just like any other At Home, only that people make a greater point of being present at it. Cake and wine are never given at an afternoon reception, and the wedding-cake does not appear upon the scene. The wedding presents are not exhibited together, as on the bridal day, but are arranged in their natural places about the house.

The invitations for a bridal At Home would be sent out on a good-sized card. After every one has called on her the bride will have to return their visits, leaving her card with her At Home day written under her name or across the left-hand corner of the top.

A bride does not necessarily take precedence in society, but it is generally given her by courtesy at the first dinner parties to which she is invited. She is sure to have a good deal of gaiety just at first, for the friends of both parties will get up various entertainments in her honour.

A bride must not, however, accept an invitation from any one until they have called upon her first.

The Ball-Room Guide.

A KNOWLEDGE of good breeding is of the greatest importance in the ball-room, and at no other place would any departure from the laws of society be so severely reprimanded. The man who behaved ill at a ball would never get another invitation, and the hostess who forgot what was due to her guests in the enjoyment of the moment would be liable to be looked upon very coldly for the future. The ball-room furnishes for the youthful the most charming of meeting-places, the most delightful form of recreation, and it would be a pity for a girl to be deprived of her full share of enjoyment through ignorance of the laws of etiquette. Once mastered, these laws are sufficiently easy to practise ; but it is fatal to hesitate between the right and wrong way of doing a thing until the moment for decision is over, and the indiscretion is too late to recall. To the Society belle the ball-room is a scene of triumph, where she is at ease and happy, and completely in her element. The country girl, watching her, envies her *aplomb*, and feels she would give up all her good looks for the tenth part of her rival's confidence. Assurance is scarcely in itself a charm, yet it is necessary if we desire to make the most of ourselves and our gifts. Hesitation is fatal to success, and ignorance is never a state of mind to be respected. Good manners are an unmistakable charm, and one which will endure after every other grace has faded. Good looks can scarcely fail to make an agreeable impression at starting ; but a young lady will need something more than these if she intends to become a successful woman of the world.

PUBLIC BALLS.

Balls are of two kinds—public and private.

Those called public take different forms. There is the charity ball, military ball, race ball, and county ball, and what may be called the public or subscription ball. The latter is generally given in public assembly-rooms, and admission is obtained by a ticket obtained beforehand from the committee.

Much care must be taken to secure the selectness of these assemblies or they can never be successful. The best way is to include the names of several ladies of distinction amongst the patronesses, from whom vouchers for tickets have to be obtained. County balls begin in November, and are generally continued till the beginning of Lent. The winter is also the most popular time for public balls in town, with the single exception of the Caledonian Ball, which is given during the season, and counted amongst its events.

A master of the ceremonies is an extinct functionary, never likely to be brought to life again. His place is taken by a number of stewards, whose duty it is to effect introductions.

It would not be etiquette for a man to accept the office of steward, and then give himself up entirely to the enjoyment of the evening. A really good steward must have eyes all over the place, so that he may not fail to introduce partners to those who are not dancing. He should assist in forming the sets, and be willing to dance himself if a lady has no partner or a couple no *vis-à-vis*. In short, a steward has a number of irregular duties to perform, and is required to be useful as well as ornamental.

It would not be etiquette for a gentleman to go up to a young lady with whom he was unacquainted, and ask her to dance. He must first make his way to the steward (easily to be recognized on account of his rosette of office and air of general importance), and request him to effect the desired introduction. The steward then takes him up to the young lady, and says, "Miss So-and-So, may I introduce Mr. Asterisk?" The young lady consents, both parties bow, and the steward leaves them to their own resources.

Ladies who go to public balls generally form their own parties beforehand, so that they have no occasion to depend upon chance partners. The order of entering the ball-room is the same as that at a private ball—the ladies enter first, with the gentlemen in attendance slightly in the rear. It would be vulgar to enter a ball-room arm-in-arm.

When the committee of management are arranging matters at a public ball, they should see that the refreshments are included in the price of the ticket. Nothing can be more unpleasant to a lady than to accept refreshments at a ball, and

then discover that they were being paid for by a comparative stranger.

It is correct to take your card of invitation with you to a public ball, as a guarantee that you have been invited. It would be the height of ignorance to do so at a private ball; but circumstances alter cases, and the presentation of vouchers at a public ball may be instanced as a custom inaugurated by society for the sake of mutual protection.

PRIVATE BALLS.

It is the lady of the house who gives the ball. The invitations should be in her name, and the replies addressed to her. The name of the host is included in no kind of invitation, with the solitary exception of a dinner-party.

The invitations are sent out on ordinary At Home cards, with "Dancing" in the right-hand corner. R.S.V.P. may be added if the hostess is anxious to ensure an early reply. The name of the *invités* should be written at the top of the card, above the name of the hostess. The hour of the entertainment would not be specified, for there is no regular time for coming or going at a dance. All London balls begin late, because people are dining out first. The guests begin to arrive at about 10.30, and leave about 2.30. In the good old days, people used to go on dancing through the small hours; but now young people do not find they have sufficient energy for such a mad dissipation of strength.

Invitations for a ball should be sent out about three weeks in advance. The reply ought to be sent within a couple of days, and should run as follows :—

Wednesday, *January* 3.

Mr. Blank has much pleasure in accepting Mrs. Asterisk's invitation for Monday evening, the 21st instant.

It will be remarked that neither in the invitation or the answer is the word "ball" or "dance" mentioned. The phrase "At Home" is a euphuism which serves to cover every form of entertainment, from "Ball" to "Reception."

If the ball-room is upstairs the hostess receives her guests at the head of the staircase; if it is downstairs, at the door of the ball-room. The servant announces "Mr. and Mrs. So-and-So."

placing the name of the gentleman first in his announcement, though as a matter of fact he enters last and is greeted after his wife. The hostess shakes hands with all her guests, whether she is previously acquainted with them or not; this is because she is the mistress of the house, and it is her place to put every one she has invited on the footing of friendship.

Married ladies are usually attended by their husbands at balls, but the rule is not necessarily observed. Unmarried ladies do not go to balls alone, but are *chaperoned* by their mothers, married sisters, or an elderly lady friend.

Refreshments must be provided for the guests during the evening; and as nothing should be handed round in the ball-room, a refreshment-room is absolutely necessary.

Supper should be laid in a separate room. What it should comprise must depend entirely on the taste and resources of those who give the ball. Nothing upon the table should require carving; the poultry and game should be cut up beforehand and held together by ribbons which only require severing.

Supper is generally announced about midnight, and the host leads the way with the lady of highest rank present, and the gentlemen usually take in the lady with whom they have just been dancing.

Supposing that the supper-room is not sufficiently large to accommodate the whole party at once, it would be an unspeakable piece of bad taste for the hostess to go in to supper as long as she kept any other lady out by doing so.

ARRANGEMENTS FOR A BALL.

The arrangements for a ball involve a good deal of trouble, but the hostess has the satisfaction of knowing that she is providing a species of entertainment which, if it be only moderately well managed, can hardly fail to be successful. When you invite people to large receptions you cannot see very much of them, and if you give a Musical Evening some one is nearly certain to be offended because they have not been asked to sing, but if you ask young people to a dance you are certain that they will enjoy themselves, and when once you have effected the preliminary introductions the social machinery works itself. But a good ball requires to be well thought-out

beforehand, so that everything may go smoothly when it comes to the time.

The ball-room should be light, and well-ventilated. A square room is better than one which is long and narrow, but a medium between these extremes is best. Wax candles furnish the most becoming light to the complexion, but care should be taken that they are provided with *bobèches* so that they do not drop over the dresses of the guests.

A good floor is one of the first essentials at a ball, and care should be taken that the boards present no irregularity of surface. The best way to prepare a floor for dancing is to scrub the boards with very hot water, and then pour a quantity of milk over them before they are perfectly dry. A parquet floor is perfection for dancing on, and gives a pretty appearance to a ball-room.

Music is also a highly important factor in the enjoyment of a dance, and care should be taken to secure a good pianist. Some of the people who go out to play at balls have a touch which is simply excruciating to listen to. If it is a large ball, four musicians are generally engaged—piano, cornet, violin, and 'cello. The cornet is rather a noisy instrument, however, and if the rooms are not very large it is better to have a string quartett. In any case, the hostess should secure the attendance of a professional pianist, because the guests ought not to be left to the mercy of chance players, while it often happens that those who oblige out of courtesy would prefer taking part in the dance.

The place occupied by the orchestra is understood to be the top of the room, but it is not always convenient to adhere strictly to this rule in a private room; it is generally the end farthest from the door. The point should be ascertained by the dancers, as in all square dances the top couples lead off, and uncertainty leads to confusion.

Guests are shown into the tea-room directly after they have left their cloaks. The usual things provided in the refreshment-room are tea and coffee, claret-cup, lemonade, biscuits and ices. The refreshments are served by servants, who stand behind the table as at a buffet.

At public balls the dance-programmes are generally placed on a table outside the ball-room; at a private ball they are generally given to the guests by one of the daughters of the house.

Dance cards may be of any fanciful design selected by the hostess; but modern taste is inclined to favour plain and chaste designs rather than florid. The old dance programmes were made with two pages, the one containing the dances, and the other the space for engagements. The two leaves, however, showed such a decided disposition to part company before the evening was over that a new kind of card has been introduced, a simple square, made of the strongest millboard, with a hole bored at the left-hand side for the purpose of attaching the pencil. No reliable method has yet been discovered of inducing the pencil to cleave to the cord, so that it is safer for gentlemen to be provided with a pencil of their own, in case of accidents.

The name of the house where the ball is given is usually printed on the cover of the programme, also the date on which the entertainment takes place. Twenty-one dances is a convenient number to arrange for. Supper causes a convenient break after the twelfth dance, and "extra" dances (the happy refuge of the young lady who has made up her programme in haste to repent at leisure) are played by the band during the progress of supper, often rather a lengthy period in a house where only a very small detachment of the guests can go in at a time.

There are several ways of serving a ball-supper. First there is the ordinary sit-down supper, served at one long table, and almost as elaborate an affair as a gigantic dinner-party. Then there is the stand-up supper, where the ladies sit round the room and the gentlemen wait on them. Finally, there is the plan of placing a number of little tables about the room, each large enough for four people only. Each table is decked with its little bouquet of flowers, and has a fowl and a jelly, or something of the kind on it. As fast as the tables are vacated, the servants must make them ready again for new-comers.

A cloak-room for the ladies must be provided, and one or two maids to receive the ladies' cloaks and to repair a torn dress, or render any assistance that may be required. In this room there should be a good supply of looking-glasses, and there should also be plenty of hairpins, needles and thread, pins, and similar trifles.

A hat-room for gentlemen must not be forgotten; and it is best to provide tickets, numbered in duplicate, for all articles

left in the charge of the attendants. It is easy to have a double set of tickets, numbered from one upwards ; one of these is pinned on to the cloak or coat as it is handed in, and the other given to the owner. By this means the property of each guest is identified, and confusion at the time of departure is avoided.

LADIES' BALL-ROOM TOILETTES.

Freshness is the principal essential in a ball-dress, and unluckily it is a very expensive attribute to maintain. Brilliancy is also desirable, for however simple our morning dress may be, it is suitable to be handsomely attired in the evening. A tasteful dress is not only befitting to one's self, but it may be regarded in the light of a compliment to the hostess.

Married ladies usually wear handsome dresses in the evening ; but airy fabrics are always permissible to girls. Most young ladies wear a good deal of white or cream colour for full dress, and pink and mauve or amber are all suitable to young people. Ball-dresses should have low bodices and short sleeves, so as to distinguish them from demi-toilette gowns. A good many jewels are worn in the evening, diamonds particularly, but young girls should beware of indulging in a too florid style of dress, for just a little too much locket and bangle marks all the difference between a lady and a barmaid.

It is now out of fashion to wear trains when dancing, and one would think that such an inconvenient mode should never have been adopted. A ball-dress should be as compact as it is possible to make it. If there are flowers in the hair they must be fixed in very firmly. The great point to be aimed at in a ball-dress is to get something that shall look striking on entering the room, and yet look neat and nice when leaving it.

All the accessories of the dress should be fresh and new. Crumpled flowers, worn shoes, cleaned gloves, or a soiled opera-cloak, would spoil the effect of the most brilliant toilette.

It may be well to notice that the *sortie du bal* is left in the ladies' cloak-room, and never worn round the shoulders when entering the room, either at a private or public ball.

The fan no longer hangs at the side with a card, as it is apt to

swing about and get in the way. It is considered more correct to carry it in the hand.

No lady ever wears a watch and chain when she is attired in evening costume.

EVENING DRESS FOR GENTLEMEN.

When a gentleman is invited out for the evening he need be under no embarrassment as to what he shall wear. He has not to sit down and consider whether he shall wear blue or pink, and whether the Jones' will notice it if he wear the same attire three times running. Fashion has ordained for him that he shall always be attired in a black dress suit in the evening, only allowing him a white waistcoat as an occasional relief to his toilette. His necktie must be white, his gloves may be white or light-coloured. An excess of jewellery is to be avoided, but he may wear gold or diamond studs, and a watch-chain. He may also wear a flower in his button-hole, for this is one of the few allowable devices by which he may brighten up his attire.

Plain and simple as the dress is, it is a sure test of a gentlemanly appearance. The man who dines in evening dress every night of his life looks easy and natural in it, whereas the man who takes to it late in life generally succeeds in looking like a waiter.

ETIQUETTE OF THE BALL-ROOM.

On entering the ball-room the guests proceed to pay their respects to the lady of the house, and may then acknowledge the presence of such friends as they find around them.

The daughters of the house must busy themselves with effecting introductions during the earlier part of the evening. They very seldom dance during the first two or three dances, unless they are certain that all the other young ladies are provided with partners.

If a daughter of the house had accepted a partner, and then discovered a lady sitting out, it would be etiquette for her to transfer him to the other lady, first asking his leave. If he protested very much she would promise to dance with him later on.

A gentleman must not forget his "duty" dances. It is correct for him to dance with one of the daughters of the house,

and also with the daughters of ladies to whose house he has lately been invited.

Once having procured a partner, he cannot be sufficiently careful of her. He must never leave her until he restores her to her chaperone. He must be careful to guard her against any collisions whilst dancing, and give her his arm directly the dance is finished. It would not be etiquette to walk up and down the ball-room at the conclusion of the dance. One turn round the room would be sufficient, and then the dancers would seek some cooler retreat. The gentleman should ask his partner if she would take any refreshment, and if she reply in the affirmative he must see she is comfortably seated, and provided with all she needs. He must stay with her all the time she is in the refreshment-room, and escort her to her chaperone, and bow before leaving her. A gentleman should always be up to time in keeping his engagements, as it looks very ungracious to keep a lady waiting after the music has begun. If the dance is a "square," he should be expeditious in providing a *vis-à-vis*, as it is very disagreeable to the lady to be left out in the cold.

It is not usual for gentlemen to ask ladies to dance unless they are introduced by the hostess, or some mutual friend. We venture to think this rule rather a foolish one, inasmuch as a hostess ought not to invite to a ball any man who is not a fit partner for any of the young ladies present. Such being the rule, however, a man is bound to hold by it; and if he wishes to dance with a young lady with whom he is not already acquainted, he must go up to the hostess or some member of the family, and request an introduction.

The gentleman then says, "May I have this dance?" or "Are you engaged for the next?" and the lady says, "I shall be very happy," or "I am sorry I am engaged," as the case may be. When the dance asked for is not actually in progress, the gentleman inscribes his name on the lady's programme, and her's on his. Ladies' programmes do not require pencils, as it is the gentleman who writes the engagement.

It is needless to say that a man does not write any prefix or title to his name on these occasions, simply J. Smith, or J. S., as he prefers.

When the gentleman comes to claim his partner he offers her his right arm and leads her to the dance.

Etiquette is rather hard upon girls in the matter of dances. They must not refuse one partner in order to dance with another. If they refuse they must say that they are not dancing this time. Choice is not allowed to a girl, she must wait until somebody asks her, yet if he is the very worst dancer in the room she must either accept him or sit out the dance. For the prevention of this catastrophe programmes have been invented, and a girl is able to account for a mistake by saying that her programme had got into such a state of confusion that she thought she was engaged when she was not.

Assemblies of this kind should be left quietly. If the party is small it is permissible to bow to the hostess, but at a large ball this is not necessary, unless you meet her in your way from the room. The great thing is to avoid making your departure felt as a suggestion for breaking up the party, as you have no right to hint by your movements that you consider the entertainment has been kept up long enough.

No gentleman should presume on a ball-room introduction, for out of the ball-room it has no force whatever. It applies, strictly speaking, to the evening on which it is made, and whether it extends any further is entirely dependent on the will of the lady.

FANCY BALLS.

The invitations for a fancy ball should be sent out at least a month in advance, so as to give people sufficient time in which to choose their costumes.

A good deal of play of fancy is allowed in the invitations for a fancy dress ball. The cards are generally of goodly size, and embellished with some quaint figure in old costume, and the invitation is printed in Old English letters. But whatever the card is like, one thing is obligatory, the words "Fancy Dress" must appear at the bottom, opposite to the word dancing.

It would be very bad taste to go to a fancy ball in plain

evening dress. If you cannot comply with the conditions of the invitation you should stay away.

With regard to the dress to be selected the scope is endless. Any one who has been to a fancy ball knows what a medley the scene presents. Mephistopheles dances with the Puritan maiden, and the fish-wife with a gay cavalier. Ophelia whirls through the giddy scene in company with Shylock, or a Venetian senator threads the mazes of the dance in company with a very modern looking Nancy Lee. Only one restriction is placed upon the fancy, that nothing should be chosen which is not in perfectly good taste.

If an historical dress cannot be carried out quite correctly it is better not to attempt it. A common fault with most fancy dresses is that they are too glaring in colour. The hired dress is quickly known by its raw blue, its brilliant purple, its profusion of spangles and gold lace. Softer colours are much more refined, and are far more effective in a brightly clad crowd.

Georgian dress is extremely becoming, and looks particularly well in white; Charles costume is graceful, but very few faces can stand the method of arranging the hair. A little vanity is not out of place at a fancy ball, and if a young lady has very long hair she is quite justified in going as Ophelia, but a plain woman should not appear as Queen of Hearts, nor an elderly lady dress up as a shepherdess.

Processions often form a prominent feature in fancy balls. Some of them begin with a Polonaise, while others have a kind of march round the reception-rooms just before supper. This gives an opportunity for showing off the dresses, which are frequently hidden in a crowded dance.

When a march occurs it is correct for the characters to carry their crooks, wands, milking-stools, or any other property, appertaining to their dress.

As many of these things are much in the way whilst dancing, and are apt to get lost when left about in the ball-room, many hostesses provide a stand in the hall for their reception. It should be lighter than an ordinary umbrella-stand, consisting of a slight frame covered with artificial flowers.

CINDERELLA DANCES.

A Cinderella dance has little in common with the fairy heroine from whom it takes its name.

There is no gorgeous banquet, such as Cinderella must undoubtedly have partaken of in the princely halls where she danced away both her heart and her slipper, neither is there any necessity for quite such dazzling attire as she is said to have worn on that occasion. But the entertainment consists of nothing but dancing, which is fully as dear to girls of the present day as it was in ancient times to Cinderella. So in memory of this patron saint there is dancing and nothing but dancing at these parties, and —here is where the chief point of resemblance comes in—on no account must the revel be prolonged after the clock has struck twelve.

There are certain other laws connected with the Cinderella dance; laws which are like those of the Medes and Persians, and must never be broken through. Refreshments are given towards the end of the evening, but an effectual bar to the provision of anything which is inconveniently costly is found in the fact that nothing may be given which cannot be eaten with a fork alone. No knives must be laid. Champagne is not necessary at a Cinderella, the beverages consisting chiefly of coffee and tea, claret-cup, and lemonade. The "things to be eaten with a fork" necessarily narrow down into sandwiches, *pâtes*, jellies, and sweets of various kinds. Ices and fruit may be added if required.

The invitations are sent out on a good-sized card; the guest's name is written at the top. Immediately underneath is the name of the hostess, above the printed words "At Home." The date of the entertainment is written in the left-hand corner, and in the opposite corner, "Dancing," with "Cinderella" beneath it, or "Dancing, eight till twelve," according to taste,

The Cinderella is pre-eminently a young people's dance. The mothers are off duty, and the chaperone is at rest. As long as the Cinderella is given at a private house, a girl may quite well go with her brother or sister to an affair so informal. Very

few square dances are given at a Cinderella; the programme is given up almost entirely to valses, as they are what young people like best.

It is not etiquette to arrive late, for it is absurd to lose anything of an entertainment when the whole thing is over so soon. People fill up their programmes early on these occasions, and those who go late get little chance of partners.

BALL-ROOM DANCES.

The number of dances patronised in the modern ball-room is exceedingly few. In old-fashioned etiquette books we find a lengthy list of country dances, and an infinite variety of fancy polkas.

The Spanish dance is now only to be discovered at children's classes, the Cellarius and Varsoviana are numbered amongst the things of the past, and of the variety of dances which once held the floor the only survivors are the valse and polka, the quadrille and the Lancers. Old people will regret some of the dances of their youth, but their juniors will probably hold that it is an example of the survival of the fittest.

Valses form the staple commodity of the modern dance-programme, and the announcement of "square" is the usual signal for all the young couples to fly from the ball-room. The hostess should be careful, however, to include a few quadrilles or Lancers in the programme for the benefit of those who do not valse.

The quadrille can never go entirely out of fashion as long as it is always placed first on the list at Buckingham Palace. A State ball invariably opens with a quadrille, danced by the persons of highest rank present, but in lower circles of society it is more usual to begin with a valse, as a quadrille is considered rather a spiritless commencement.

A general misunderstanding seems to exist as to the position of the "top" or principal couple in the quadrille. The best rule to observe is the following:—Taking a room lengthways, the top couple should always have the fireplace on their right, and the top couple of the sides are those on the right of the top

couple of the set. If this simple rule be rigidly adhered to, much confusion may be avoided.

When the gentleman has engaged his partner, he should at once try to secure a *vis-à-vis*. This should be done promptly, as the "sets" are frequently so soon made up, that he may find himself standing in an incomplete set, and have the mortification of having to lead his partner back to her seat again.

Having secured his *vis-à-vis*, he should at once lead the lady to the post of honour—namely, the top of the quadrille—placing her always on his right hand. He should pay her every attention during the dance, taking care to avoid any collisions with the opposite couple if the room is crowded, and never detaining her a moment after she ought to be starting off to her *vis-à-vis*.

It would be well to remember that the music for the quadrille is divided into eight bars for each section of the figure—thus, two steps should, properly speaking, be taken to each bar, and every movement consist of four or eight steps.

With these few preliminary observations, we will commence our description of the quadrille popularly known as the "First Set."

SQUARE DANCES.

QUADRILLE.

First Figure—Le Pantalon.

The top and bottom couples cross to each other's places in eight steps (four bars), returning immediately to places, completing the movement in eight bars. This is called the *Chaine Anglaise* (*i.e.*, opposite couples right and left), and in performing it the gentleman should bear in mind always to keep to the right of the *vis-à-vis* lady in crossing.

Top and bottom couples set to partners, taking four steps to the right, then four to the left, in a straight line (this occupying four bars of the music), the gentleman then turning the lady round, taking her right hand in his, in four bars more. Here follows ladies' chain (eight bars more). Each gentleman takes his partner by the hand and crosses to opposite couple's place (four

bars); this is called by the dancing-masters "half promenade." Couples then re-cross right and left to their places without giving hands (another four bars), which completes the figure. The latter eight bars of this figure are sometimes danced with the galop step.

The side couples repeat as above.

When there are more than two couples, either at the top or side, it is customary to alternate the arrangement in order to give variety to the dance. Thus the lady who is at the top of the quadrille in her own set finds her *vis-à-vis* in the adjoining set occupying that position.

Second Figure—L'Eté.

This figure is always danced in the manner known as *Double l'Eté.* Top and bottom couples advance and retire (four bars), then change places with their *vis-à-vis* (making eight bars), but omitting to cross over as in the *Chaine Anglaise.* Again advance and retire (four bars) back to places, and set to partners. This completes the figure.

The side couples repeat.

Third Figure—La Poule.

Top lady and *vis-à-vis* gentleman change places; return immediately, giving the left hand (eight bars) and retaining it in that position. Each one then gives the right hand to partner's right, the couples thus forming a line, each with their faces different ways. In this manner all four *balancez quatre en ligne* (set four in a line), half promenade with partner to opposite place; top lady and *vis-à-vis* gentleman advance and retire four steps, repeat the movement, only bowing slightly to one another the second time that they advance. Both couples advance together and retire, then cross right and left to places (third eight bars). Second lady and *vis-à-vis* gentleman go through the figure.

Side couples repeat.

Fourth Figure—La Pastorale.

Top gentleman takes his partner by left hand; they advance

and retreat; he advances again, leaving the lady with *vis-à-vis* gentleman and retiring to his own place. *Vis-à-vis* gentleman now advances four paces and retreats the same, holding each lady by the left hand; again advancing, he leaves the two ladies with the top gentleman, who once more advances. They then all join hands in a circle, half promenade to opposite places, returning right and left to their own.

Second couple and sides repeat.

Fifth Figure—La Finale.

This figure commences with the *grand rond.* All join hands, and advance and retreat four steps. Each gentleman then takes his lady as if for a galop, and advance and retreat four steps, then cross to opposite places. Advance and retreat as before, and return to own places; ladies chain, concluding with the *grand rond.*

Side couples repeat.

THE PARISIANS.

This is a variation of the first set, which is often danced when there are a great many couples taking part. The peculiarity is that all the couples start at once. There are no sides, all the dancers forming in two long lines along the room.

The Parisians require the ordinary quadrille music, but only half that usually played to each figure. The only figure which is much affected by the change is the second one, which is danced with single instead of double *l'Eté.* The first lady and (what would be in an ordinary quadrille) the first side lady commence at the same time to perform the figure with their *vis-à-vis.*

The sides repeat, with top and bottom couples in like manner.

THE LANCERS.

The Lancers are the most popular of all the square dances, and they thoroughly deserve their position. There is a great deal of variety in the figures, and some of them are particularly pretty. What can be more imposing than the episode in the third figure, where the four ladies advance in the centre and make a profound curtesy to one another—a curtesy so deep and long that it

may almost be said to be the solitary surviving relic of the low reverences which distinguished the minuet. The ladies walk slowly up, with the light shining on their erect figures and sparkling jewels; they sink slowly down, till their dresses present one billowy circle of lace and tulle; the music waits till they have completed their curtesy, and the men look on like awkward outsiders or the inferior beings of another sphere. Surely there could be no completer example of the subjugation of man, and its inventor should have a vote of thanks from all who believe in the supremacy of the fair sex.

The Lancers are more intricate than the First Set, so it behoves all who assail them to be specially careful to be quite perfect in the figures, bearing in mind that a single mistake will frequently spoil the entire quadrille. Very little assistance is to be gained by taking sides in the Lancers, because the movements of the sides often occur simultaneously with those of the top. Each dancer must therefore study to be perfect, and to play his part with grace and spirit.

First Figure.

Top lady and *vis-à-vis* gentleman advance and retire; advance again; join hands, and turn and retire to places (first eight bars). Top couple join hands and cross to opposite side, opposite couple crossing outside them. The same reversed, and retire to places (second eight bars). All set to corners, each gentleman turning his neighbour's partner back to her place (third eight bars).

Second couple repeat the above, followed by the sides.

Second Figure.

Top gentleman takes his partner by the left hand; advance and retire; advance again, leaving her in the centre of the set, and retire to his place (first eight bars). *Balancez*, and turn to places (second eight bars). Side couples join top and bottom couples, making a line of four on each side; advance and retire four steps; advance again, each gentleman turning partner to place.

Second couple and sides repeat.

Third Figure.

The four ladies advance to the centre, and make a slow, profound curtesy to one another (first eight bars). Return to places. The four gentlemen now advance to the centre, and join hands and dance round in a circle, each lady resting her right hand on her partner's arm. Retire to places. Gentlemen advance to the centre, turn round and bow to their partners, who slowly approach them. Each gentleman then joins his left hand to that of the gentleman opposite him, and places his right arm round his partner's waist, the lady placing her left hand on her partner's shoulder. *Chassez* round to left, and then retire to places.

The figure is repeated four times altogether.

Fourth Figure.

Top gentleman leads his lady by the left hand to the couple on the right, to whom they bow, crossing over immediately to the left couple and bowing to them.

The two ladies join right hands, the two gentlemen join right hands underneath, and dance half round ; the same with the left hands. The two couples then join hands and dance round, then retire to places (second eight bars). Whilst this is going on the second gentleman takes his lady in a similar manner to the couple on his right, and crosses over to the opposite couple (third eight bars). This figure is repeated three times more, each couple having the privilege of commencing it in turn.

Fifth Figure.

This figure commences with the music, only one preparatory chord being sounded, so that each gentleman should stand with his right hand in that of his partner ready to start. It begins with the *grande chaine*—that is, each gentleman gives his right hand to his partner, presenting his left to the next lady, and so on alternately right round till all have once more reached their places (sixteen bars). A slight pause should be made when you meet your partner in the course of the chain. Top couple form as if for a galop, taking one turn round, returning to their places with their backs to their *vis-à-vis*. Third, fourth, and second

couples fall in behind them in the order indicated (third eight bars). All *chassez croissez.* Top lady leads off to the right and her partner to the left, each respectively followed by all the couples, till they reach the bottom of the quadrille, where they join hands and fall into two lines, four gentlemen and four ladies facing one another (fourth eight bars). Each line then advances and retreats at the same time. Turn partners to places (fifth eight bars), and finish with the *grande chaine.*

Second couple and sides repeat.

The Sixteen Lancers.

First Figure.

Eight couples stand in a square of two couples on each side. Two top ladies and their *vis-à-vis* gentlemen advance and retire; advance again, join hands, turn, and retire to places. The leading couple at the top and leading couple at reverse corner at bottom join hands and cross over, while the opposite couples cross *outside* them to their places. Each gentleman sets to the lady on his left, and the lady to the gentleman on her right, and turn.

Repeated by all the dancers.

Second Figure.

The top and bottom leading couples advance and retire. They advance again, and leave the ladies in the centre, each opposite her partner. They *balancez,* and then turn to places. Sides divide, and fall back right and left. All join hands in two opposite rows. Turn partners to places.

Repeated to end of figure.

Third Figure.

Eight ladies advance and curtesy slowly to music, then retire; gentlemen advance, take hands, and dance round in a ring, their partners being outside the circle, each lady with her right hand on her partner's arm. Retire to places. Then the gentlemen advance to the centre and turn towards their partners, bowing to them, join left hands across, put right arms round their partner's waist, and dance round as before, retiring to places.

Fourth Figure.

Leading top couple "visit" the side couples on their right, cross to left, *chassez croissez* with couple to left (or execute the movement given for this figure in the instructions for Single Lancers), and return to places. The leading bottom couple in reverse corner do the same; top and bottom couples right and left.

Same repeated by sides.

Fifth Figure.

Every alternate couple step inwards, so as to form an inner set, top gentleman signifying who is to be "inside" and who "out." The grand chain is performed by both inner and outer circle at the same time. Top and bottom right-hand couples promenade inside figure, returning to places with their backs to their *vis-à-vis;* side couples fall in, forming four lines of four ladies and four gentlemen, all *chassez croissez;* the ladies and gentlemen then turn off from each other down the room; they meet at the bottom of the room, and follow the leading couple to the top, joining hands. They then divide in two lines—one of ladies, one of gentlemen; advance and retire, turn partner to place; and then grand chain.

Repeated by each couple.

THE CALEDONIANS.

The Caledonians are not very often danced at private balls, but they figure in the programme at public ones. The figures are very tiresome to remember, and any person who can master them should command the profoundest respect of his generation. In case any of our readers desire this consummation, we append a sketch of the figures.

First Figure.

First couple and their *vis-à-vis* join right hands across, half round, same with left, and back again. Set to partners, and turn; then ladies' chain. Half promenade to opposite places and half right; left back again.

Side couples repeat.

Second Figure.

First gentleman advances and retires twice. Each gentleman sets to the lady on his left hand, and then promenades round with her to place. The other gentlemen repeat as above till each lady is brought back to her original partner, in her own place.

Third Figure.

First lady and opposite gentleman advance and retire, advance again, and turn with both hands to places. Top couple lead between second couple, with hands joined, and back again, allowing the second couple to pass inside them. Set to corners and turn. All join hands, advance, and retire; turn partners to places.

Second couple and sides repeat.

Fourth Figure.

First lady and *vis-à-vis* gentleman advance four steps and stop; second lady and first gentleman do the same. Each gentleman turns partner to place. All the ladies then move to the right, the gentlemen to the left, to their neighbours' place—four steps; another four steps, and they meet their original partners. Promenade and turn to places.

Second couple and sides repeat.

Fifth Figure.

Top couple promenade round. Four ladies advance to centre, curtesy, and retire. Gentlemen advance and retire in a similar manner. Set, and turn partners. Grand chain half round, promenade to places, and turn partners. All *chassez croissez*, and retire to places. Second couple and sides repeat, and the whole is concluded with grand promenade.

The second figure of the Caledonians is occasionally substituted for the last figure of the quadrille, under the title of the Flirtation Figure.

THE WALTZ.

The waltz is the favourite dance of modern times, and has held its own for the last fifty years. Not only has it retained its place as Queen of the Ball-room, but it shows every disposition

to turn all other interlopers from the field. Good waltzing means good dancing, and you cannot be said to dance unless you waltz. In recent times the waltz has put all rivals in the background, and occupies the position of a monopolist in the programme. But however many waltzes were placed on a programme, a good dancer would never complain of their monotony; the form of the waltz being so flexible that plenty of variety can be secured in its performance. A good waltzer should be able to revolve in any direction without losing step, to go down the side of a room in a straight line backwards or forwards, to reverse for a time if it is necessary, in order to get out of a crowd. Long smooth steps are sometimes the most suitable, while at other times the couple may hover with short steps upon a narrow space, as a butterly flutters over a flower. The gentleman should study to steer well, so as to avoid the chance of any collision. His eyes must be watchful of the movements of the other dancers, and he must be expert in contrivances for getting rapidly out of the way. The lady must trust implicitly to the guidance of her partner, and be ready to alter her step into conformity with his.

Although it is highly necessary to learn the art of reversing, it is exceedingly bad style to indulge in it for no reason. It may be done occasionally for the sake of variety, but its principal use is for the avoidance of collisions. When people reverse through the whole of a dance, they are apt to get in the way of all the other couples, and also lay themselves open to the charge of showing off.

With regard to the step to be danced, it is impossible to give any exact directions. A new waltz step is introduced every season, and the last step is voted old-fashioned. Once acquire the habit of waltzing, as laid down in the following directions, and you will find it easy to acquire the variations which fashion may suggest from time to time.

The Trois Temps.

The chief characteristic of the *trois temps* step is that it contains a waltz step for each beat of the bar. The performance of

the step necessitates two bars of music, the first one taking the dancer half round the circle, the second completing it. The following forms the simplest way of learning the *trois temps*, which can afterwards be modified as occasion demands.

First slide the left foot into the second position, resting the weight of the body on the left leg. Next draw the right foot to the fifth position behind the left leg. Now revolve half round in a backward direction towards the right, on the ball of the left foot, without permitting the toes of the right to leave the floor. The latter foot will pass in front by this means. Now slide the right foot to the fourth position, balancing the body on the right leg, revolve half a circle forward on the sole of the right foot, with the left leg extended at second position, finally resting lightly on the left foot, glide the right foot forward in front.

The above is the description of the steps for the gentleman, the lady's steps would be just the same only that she would begin with the right foot, and execute the last three steps of the movement while her partner was performing the first three.

The feet must never be raised from the floor, and perfect balance is indispensable.

In reversing, the method is as follows. The gentleman first glides left foot to fourth position, next revolves forward on left foot, and points right at second position; he then glides left foot in front to third position, glides right foot to second position, draws left foot behind to third position, and revolves half round backwards on his right foot. The lady's step is similar only that she commences with the last three movements instead of the first. A common fault in reversing is to hold the body too stiffly, and not to turn sufficiently in the direction in which the feet are going. In learning it is better to bear this in mind, even exaggerating the motion for the sake of acquiring the habit. It is natural to turn towards the right in dancing, so that one has not to think so much of the direction in which one is going, but when reversing a very strong turn towards the left must be given to the body, or the dancer will never get round. Steps should be industriously practised at home, as well as at the dancing-class.

When no partner is procurable, the beginner will do well to practise with a chair, holding it with its back towards him with his two hands. The slight weight steadies him, and enables him to see the direction in which he is proceeding, and he cannot career about in that indefinite manner which is the danger of solitary practice.

THE WALTZ COTILLON.

The Waltz Cotillon has always been a favourite with good dancers, and it makes a pleasant change from the ordinary quadrille. The dance consists of one figure repeated four times, each couple leading in rotation. All the movements must be performed with the waltz step, and the steps must be neatly executed, so that the dancers do not get out of time. The movements used are as follows :

First couple waltz twice round inside the set. Top and bottom ladies change places, their partners the same. Side ladies change places, their partners the same. Top and bottom couples waltz to places. Side couples the same.

Waltz Chain : Presenting right hand to partners, all *balancé*, and pass on to the next person with a complete waltz-turn, repeating the movements until all arrive at their own places. Couples all march once round the set. All waltz round to places.

The following movements may be introduced after the waltz chain in lieu of the march, but they are not so popular as the movements already given. Form lines top and bottom. Advance and retire. All cross over to opposite sides. Re-advance and retire. All cross over to places. When third or fourth couples lead, lines are formed at the side.

THE SCOTCH REEL.

The beautiful Duchess of Gordon is credited with the introduction of the Scotch reel into London society. At one time it was extremely popular, but now it is seldom seen except at the Caledonian Ball. But the agility and precision required for the

performance of the steps makes the reel invaluable as a means of instruction, and it should certainly be learnt by girls in their teens, as it encourages lightness and grace. It would be impossible to describe the steps in detail, as they are very numerous and varied, but the movement on which most of the others are founded is as follows:

1. Spring upward with both feet, pointing the right in the second position. 2. Hop on the left foot with the right passed behind. The general outline of the dance is as follows:

The Reel of Four.

The dancers are divided into sets of four, and stand so as to form a line, the ladies standing back-to-back with their partners facing them, or *vice versâ*. The ladies and gentlemen pass each other so as to form the shape of the figure 8, the gentlemen passing the ladies on the right. If two ladies or two gentlemen meet in the centre they pass each other on the left. The movement is continued until all the dancers return to places, the ladies in the centre finishing opposite a fresh partner.

During the next eight bars all the dancers set to each other, introducing any fancy steps in which they particularly excel. The figure of eight (otherwise known as the "reel" or "chain") is then repeated, and the dance goes on until every one is tired.

The Reel of Tulloch.

This is slightly more varied than the Reel of Four, and the "Hullachan" is peculiar to this dance. The "Hullachan" is performed in the following manner. Each dancer passes his right arm under that of his partner, so as to grasp the left hand which is placed behind her back; they then swing round to the right for the duration of four bars; next reversing the position of the arms they swing round to the left for the same period.

THE MAZURKA

This dance is very seldom seen on a modern programme, but is excellent practice for beginners. At one part of the step the weight of the body is thrown on to one foot while the other one is slightly raised, and the effect must be very bad if the balance

is not evenly maintained. In Poland the mazurka is even more flexible than the waltz, and occasionally becomes almost a *ballet d'action* in which a number of varying ideas are suggested to the audience. In England the mazurka has become regular and demure, and is seldom seen except at juvenile parties.

The mazurka is made up of three separate motions, which may be defined as a slide, a change, and a hop. A lady in commencing this dance slides sideways with the right foot on the first beat of the bar, brings up the left on the second, and holds the right foot from the floor during the third beat, while the hop is being made on the left. The three motions are then continued in the same direction, with the exception of holding the foot from the floor, which is never done during the second bar. During the first bar no turn occurs; in the second, the turn is the same as in the polka. The same movements are continued throughout; two bars commencing with the right foot and two with the left.

THE POLKA.

No dance has undergone greater vicissitudes than the polka. Coming in the first instance from the Continent, it enjoyed at one time the distinction of being the best-abused dance of the period. After having been given over to very juvenile dancers or very old ones, the polka is rising again to the surface, and a few polkas in a dance programme are found to tend a good deal to the enlivenment of the evening.

Whilst the polka should not be danced in too violent a manner, a certain amount of animation is required to give it its own peculiar character. It is rather a straight dance,, and should not be made too circular. The modern habit of *chassezing* in straight lines down the length of the room imparts a pleasant variety to the dance, and is delightful to execute when the room is not too full.

A polka is written in four time, but with a very strong accent on the third beat. In old-fashioned polkas the unvarying repetition of this accent occasioned the most painful monotony, but

the modern musician employs all the devices of his art to conceal this defect. Covered or not, the accent is there, and must be expressed in the dance, if not in the music.

There are four beats to each bar, with a marked accent on the third beat. Three steps are performed on the first three beats, the fourth is a rest.

First beat.—Advance your right foot, at the same time rising on the toe of your left with a springing motion. *Second beat.*—Bring left foot forward, so that the inner hollow of it touches the heel of right foot, and, as it touches, raise right foot. *Third beat.*—Slide right foot forward, and balance the body on it, while the left foot is slightly raised with the knee bent, ready to start with the left foot after next beat. *Fourth beat.*—Rest on right foot.

With the next bar, start off with the left foot, and repeat the step, then with the right, alternating the feet at each bar.

The gentleman reverses the order of the feet.

THE COTILLION.

The cotillion has long been a favourite abroad, but it has only been recently introduced into this country. It has been doubted whether we possess sufficient vivacity of temperament to make us thoroughly enter into the spirit of this dance; but the marked predilection bestowed upon it by the Prince of Wales has led to its adoption amongst the upper classes, and it is probable that the cotillion will grow in favour in England, along with many other Continental fashions.

The cotillion is a peculiarly social dance, as it requires a constant interchange of partners. The number of available figures is innumerable, and it rests with the leader if he chooses to invent new ones. Many of these figures are chiefly useful as a vehicle for flirtation, but some of them are very graceful, and present an agreeable change from ordinary dances.

The cotillion commences by eight or sixteen bars of a waltz being played as a signal to take seats. The leader of the cotillion and his partner seat themselves first, the other couples seat themselves to the left of the leader, the gentlemen b..ing

careful to place their partners always at their right hand. The chairs are placed right round the room, forming a circle, and it is in the centre of this circle that the dancing takes place.

The music goes on without stopping, from beginning to end.

An equal number of ladies and gentlemen should take part in the cotillion, or much confusion is likely to ensue.

The couples being duly seated in the places, the leader of the cotillion selects from amongst the company half the number of dancers he will require, telling them to select partners from among those who are seated. The manner of selection is the vehicle for nearly all the amusement which belongs to a cotillion.

The figure chosen by the conductor can be repeated by each couple in turn, but four or five repetitions are usually found to be sufficient, for monotony is above everything to be avoided.

After the completion of the figure a general waltz takes place, in which all may join. As the exigences of the figure often require that some of the ladies should be seated alone it is allowable for any gentleman to invite them to dance. It is not etiquette to invite a lady who is seated with her partner unless in the regular selection of partners for a figure.

The conductor claps his hands once when he desires the dancing to cease. If a couple were dancing at the time they would not immediately stop, but would waltz on until the lady's seat was reached, when the gentleman would leave her, and return to his own place. It would be ill-bred to continue waltzing round the room after the signal had been given.

The music goes on the whole time, so that the more variety that can be infused into it the better. But the signal for taking seats should always be the same, as this saves the conductor a good deal of trouble.

The signals of the conductor are as follows: clap hands once for the dancing to cease; twice, for a movement to be commenced; thrice, for the music to stop if the couples continue to waltz after the first signal. The leader having so much to do it is necessary that he should be a person of great resource, lively and commanding, good-tempered and decisive. His partner should also be a person of ability, as she has to take a leading part in the figures. A wise conductor generally places a few intelligent

couples near his own seat, so that he may have some one on whom to rely.

The cotillion possessing some figures which are apt to make people look a little ridiculous, it is necessary that all who intend to take part in it should come possessed of an imperturbable temper. The object of such an entertainment would be entirely defeated did sulkiness and bad temper appear where only innocent gaiety was intended.

The hostess provides all favours and flowers and whatever properties may be required in the course of the cotillion. A distribution of presents usually takes place in the last figure of all, the hostess bringing them in in a fancy basket, or wheeling them into the room in a gilded barrow. The presents may be of any description fancied by the hostess; fans and bouquets are frequently provided for the ladies, and pins and button-holes for the gentleman. Sometimes gifts of great value are presented, but this would be considered unnecessary ostentation unless the host and hostess were exceptionally wealthy.

A list of some of the most popular figures of the cotillion is given below; but any person of fertile imagination could easily add to them if required.

FIGURES REQUIRING NO ACCESSORIES.

The Presentation.

The lady selects two gentlemen from the seated circle; the gentleman two ladies. The two trios place themselves at a distance from one another, advance, and each person waltzes with the one opposite.

The Column.

The gentleman places his lady in the centre of the room, with a gentleman behind her (back to back); then a lady facing the gentleman, and so on till four couples are formed. When the leader claps his hands twice all turn round, and each gentleman dances with the lady opposite him.

The Wolf.

Three ladies place themselves one in front of the other, holding together in a line by means of each one placing her hands upon the wrists of the lady in front of her. A gentleman is

then placed in front of the first lady, and ordered to catch the last lady in the line. The ladies who are in front try to prevent this; and if, after a short trial, the wolf cannot catch his lamb, he must yield his place to another. If he is successful he dances with the lady; the other ladies' partners come away from the seated circle, and join them in the dance.

The False Invitation.

One couple promenades round the room until they stop in front of one of the seated gentlemen, whom the lady invites to dance with her.

Directly he responds, she turns off in another direction, and invites somebody else; all the deceived gentlemen following in her train until somebody is finally accepted.

The Rejected Ladies.

A gentleman kneels in the middle of the room, and his partner presents several ladies to him in turn. Those whom he rejects have to stand behind his chair, until one is chosen, with whom he dances.

The Forsaken Gentleman.

The lady stands alone in the centre of the room, and her partner dances round her with one lady and two gentlemen. The first lady then selects one gentleman, the second one another, leaving one gentleman standing "forlorn," like the heroine of the ballad.

The Choice of Fingers.

A number of ladies are placed behind a screen, and are only allowed to stretch their first fingers beyond it. Gentlemen are then led up to the screen, and each one is obliged to lead a lady out by her first finger and dance with the partner thus chosen. Whether the keen eye of love would recognize his divinity by such a slight revelation is a question not easily to be answered; but we are afraid that the chances are greatly aga

FIGURES WITH ACCESSORIES.

The Oracle.

A book inscribed with a number of absurd phrases is placed in the hands of a lady, who is seated in the centre of the

room. Gentlemen come up, and invite her to dance, but they must find their answer in the book by inserting a long needle at haphazard in its pages. Whether they are accepted or not depends upon the contents of the selected page, which may be either "Joyfully," or "No; I cannot dance." When a gentleman is accepted, another lady takes the place of the oracle.

The Fan.

A lady is seated in the centre, and two gentlemen are presented for her acceptance. She selects one, and hands her fan to the other. She then dances with the first, while the second follows and fans her.

The Mirror.

A lady is seated before a mirror. Each gentleman comes and looks over her shoulder in turn. If she does not like him, she takes her lace pocket-handkerchief as if to wipe his reflection off the mirror. If she accepts him, she rises. The rejected gentlemen have to stand behind her chair until she has chosen the favoured one, when they go and seek other partners.

The Aprons.

A lady stands in the centre of the room with two aprons in her hand. Two gentlemen are presented to her, and she gives each an apron, rolled up in a complicated manner. Whoever can first unroll his apron and tie it round his waist dances with the lady.

The Hoop.

A large hoop, covered with tissue paper, is held up by two gentlemen. A lady stands at some little distance behind it. The first gentleman who can spring through the hoop dances with the lady behind it. She must not stand too near the hoop for fear of accidents.

The Favours.

The hostess provides an envelope full of ribbon favours for each member of the party. A lady presents one of the bows to the gentleman with whom she wishes to dance; her partner presents one to the lady he selects, and so with each couple in turn.

The Enchanted Circle.

Six large frames covered with tissue paper are placed in the middle of the room. Five ladies are placed behind them, so as to be entirely concealed. Six gentlemen kneel upon one knee in front of the screens. The conductor claps his hands twice, and the ladies step through the screens, each one dancing with the gentleman whom she finds in front of her. As there are only five ladies, one gentleman is left without a partner. He has to step through the remaining screen and look on whilst the rest dance.

THE BARN DANCE.

The barn dance was first introduced in America under the title of the Military Schottische, and it received its present name because it was always danced to a negro melody called "Dancing on the Barn-floor." An American gentleman, who was spending a season in London, heard the music of the Gaiety *pas de quatre*, and at once exclaimed, "How well that tune would do for the barn dance!" Pressed to explain, he showed the steps of the dance. Every one tried to learn it at once, it spread through London like wild-fire, and the dance became the rage. The steps are simplicity itself, but the movement is so lively and the effect so pretty, that young people have welcomed it as an agreeable change from the more formal dances.

The steps are simply as follows: During the first two bars the partners advance side by side, the gentleman holding the lady's right hand in his left, and both advance in the following manner. Three steps forward and a hop (twice), the gentleman commencing on his left foot, the lady with her right. The foot is raised rather high at the hop so as to give character to the dance. The gentleman then takes his partner round the waist, and they go round, hopping twice on each foot, a hop to each beat of the bar. This occupies two bars of the melody; the gentleman starts the hop with his left foot, the lady with her right. An air of variety may be imported to this dance by performing the first eight bars with a good deal of animation, and the second with smaller steps and less spring, treating the

dance as though it were a melody to be taken first *forte* and then *piano*.

One or two barn dances are enough for one evening, as they are more tiring than the ordinary ball-room dances. Young girls look charming doing the barn dance, and it is particularly suitable to accordion-pleated skirts. The steps of the Military Schottische danced in America were precisely similar to those used in the barn dance, only that the dancers used always to stamp their feet when they did the three straight steps forward, to give the dance a military character.

SKIRT DANCING.

There has been a great rage of late for fancy dances, and many pretty movements have been transplanted from the stage to the ball-room. Dancing is much more elaborate than formerly, and a young lady is no longer contented with proficiency in the ordinary ball-room dances, but prides herself on executing some of those fanciful figures which have hitherto been confined to the professional *danseuse*. The charming dancing of Miss Letty Lind has inspired the amateur with the ambition to imitate her, and *ateliers* of the theatrical dancing-masters have been besieged by Society ladies all eager to be initiated in the mysteries of skirt-dancing. The graceful movements of the skirt dance have been introduced with good effect in many amateur theatricals, and the *pas de deux* of two graceful sisters has made a pleasing feature in many a ball-room. Classes have often been formed in private houses for the study of the steps and movements, and the modern young lady is as proud of her proficiency in skirt dancing as her grandmother was when she had mastered the minuet. Skirt dancing has the best possible effect on deportment, and teaches girls to be dainty and graceful in their movements.

The suppleness required for this dance cannot be acquired without months of hard practice, but the time cannot be said to be wasted, because the exercise is so beneficial to the figure. The movements of the arms are very fatiguing to the beginners, though not so much as in the Serpentine dance, where a greater mass of drapery has to be managed. The skirt used in

the Serpentine dance is thirty yards round the bottom, and simply hung on to a yoke; but fourteen yards round would be sufficient for ordinary skirt dancing. Soft silk or *crêpe de chine* are the most suitable materials, and they are usually set in accordean-pleats. The figures of the skirt dance are so infinitely varied, that it would be impossible to describe them in print. Sometimes they are danced in waltz-time, sometimes to the music of a gavotte, and the attitudes and steps must vary according to the individuality of the dancer. The skirts are lightly held at either side, and gracefully manipulated in various directions.

The movement in which the skirt is thrown over the head is said to be derived from a national dance of the Welsh. Skirt dancing might be described as a combination of gavotte and waltz steps, with a number of graceful attitudes thrown; the first figure usually consists of a few gavotte steps, a waltz turn, and curtesy, then repeating all three movements with the other foot. A few pirouettes would now be made, and the dancer would then strike a graceful attitude, balancing herself on one foot lifting her skirt high above her head so as to make a background for her face, and then slowly lowering the hand which holds the drapery until it touches the floor. Next a few *glissades* would be made to the side, followed probably by a waltz-turn and a hop. The same figures would now be executed with the left foot. The third figure would contain two gavotte steps, a pirouette, and two curtesies, the fourth consisting of a *coupée*, a *battement*, and a waltz-turn. The last figure is simply a repetition of the first, with the addition of a deep curtesy at the end.

The steps will be easily learnt by those who are already acquainted with the minuet and gavotte, though the power of posing gracefully is not given to everybody, and a light supple figure is an absolute necessity. The *battement* is the most fatiguing step included in the dance; the legs have to be raised very high from the hip, and this is tiring, and requires a great deal of practice. The *coupée* is a spring, and the *glissade* is a slide, and when these three steps have been thoroughly acquired, the dancer will find no difficulty in inventing figures.

SIR ROGER DE COVERLEY.

At Christmas time, when nondescript parties are given, to which people of widely differing ages are invited, it is customary to conclude the evening with some simple dance, in which all may take a part. Any country dance answers this purpose, but the prime favourite is Sir Roger de Coverley, which has held its own, in spite of the lapse of time and the changes of fashion, since the beginning of the last century at the very least.

The whole company range themselves in two long lines down the room, ladies on the left, gentlemen on the right; partners facing each other. At the commencement of the music the lady at the top of her line, and the gentleman at the bottom of his, advance to the centre of the room, clasp right hands, swing quickly round, and return to places. The gentleman at top and lady at bottom follow this example also, acting exactly in the same manner. The first couple repeat the performance with the left hand, the second couple following them. Top couple swing round with both hands, the left doing the same. Top couple then meet and go back again, and finally meet and curtesy, each movement being copied by the second couple. Then the top lady turns sharply off to the right, and the gentlemen to the left, and the respective lines follow them to the end of the room (much as in the fifth figure of the Lancers). On reaching bottom of figure, top couple join hands and raise their arms, forming an arch, under which all the rest of the couples pass back to their own places, except the top couple, who remain where they are at the bottom. The second top couple (now become *the* top couple) now repeat these movements from the very beginning—lady at top of her line and gentleman at bottom of his advance, and so on, until the original top couple have worked their way back to their places at the top of the line, when the dance is finished.

FRENCH TERMS USED IN DANCING.

French is the language of dancing, as it is also of cookery and millinery, and it is impossible to give instructions concerning the Terpsichorean art without using French words for the technical terms. The following is a list of those most frequently in use :—

Balancez	Set to partners.
,, *aux coins* .	Set to corners.
,, *quatre en ligne* .	Set four in a line.
Chaine Anglaise . . .	Top and bottom couples right and left.
,, ,, *double* .	Double right and left.
,, ,, *demi* .	Half right and left.
,, *des dames* . . .	Ladies' chain.
,, ,, ,, *double* .	All the ladies commence the chain at the same time.
Chaine (la grande) .	All the couples go round the circle of the set, giving right and left hands alternately —beginning with the right, until all resume places. (See last figure of Lancers).
Chassez	Move to right and left, or left to right.
Chassez croissez . .	Lady passes in front of the gentleman, and back to place.
Cavalier seul . .	Gentleman advances alone.
Demi-promenade . .	All the couples half-promenade.
Dos-à-dos	Back to back.
Glissade	A sliding step.
Le grande rond . .	All join hands, and advance and retire twice.
Le grande tour de rond .	Join hands and dance round.
La grande promenade .	All promenade round figure, and back to places.
Le moulinet	Hands across.
Demi-moulinet . .	Ladies advance to centre, give right hands, and retire.
Traversez	Opposite persons change places ; *retraversez*, they cross back again.
Vis-à-vis	Face to face, or the opposite partner.

The Dinner-Table.

DINING in public must have been a terrible ordeal in the days of our grandfathers. Modern dinner-table etiquette requires a certain amount of study, but the present rules and customs are simplicity itself in comparison with those of sixty years ago.

In the first place there was the habit of "taking wine"—a custom compassed about with many minute observances, to break one of which was to give certain offence. Directly the soup was removed the guest who sat at the right hand of the lady of the house had to request the honour of taking wine with her, and this movement was the signal for the rest to follow suit. If the principal guest were oblivious of his duty in this respect the master of the house would select some lady. However thirsty a guest might be, it would have been considered absolutely rude for him to raise his glass to his lips (before the removal of the cloth) unless it were to take wine with some one. Even the shy little child who appeared at the end of the repast was not allowed to eat his dessert until he had first succeeded in catching the eye of each member of the company in succession, and wished "very good health" to each in turn, accompanying each sip of wine with a grave little bow.

In addition to the ceremony of taking wine came the ceremony of refusing food; every guest desiring to wait until all the rest were served. If a plate were sent a person by the mistress of the house, he was not supposed to take it without first offering it to all his neighbours in turn. The person in favour of whom the courtesy was shown, shocked at being exceeded in politeness, of course declined it, and, according to an old writer of those days, "a plate was often thus kept vibrating between two bowing mandarins till its contents were cold, and the victims of ceremony were deprived of their dinner."

Add to this, that it was considered polite of the host to press his guests to eat, and even to place things unasked upon their plate in defiance of their protestations that they had dined—and one may imagine that dining in olden times cannot have been altogether an unqualified pleasure.

At present we have changed all this. Ease of manner is the modern ideal, just as observance of ceremony was the ancient one. A person who did not accept the plate which was sent him would be considered extremely tiresome, as he would be materially hindering the progress of service, and affecting to know more about precedence than the master of the house. In like manner a host who pressed his guests to eat would be committing an offence against good manners; for it is to be presumed that a person is the best judge of what he wishes to eat, and it is disagreeable to have conversation interrupted by perpetual references to the machinery of the meal. But although many ceremonies are discarded, the etiquette of the table is still important, and its correct observance is considered as the ultimate test of good breeding. Persons new to society may master its simpler forms, but dining is a greater trial. The rules to be observed at table are numerous and minute, and none of them can be violated without exposing the offenders to instant detection.

For this latter reason, if for no other, the etiquette of the dinner-table, as unfolded in former pages, would repay the closest attention.

THE INVITATIONS.

In giving a dinner party the great question is whom to invite. There is nothing in which beginners fail so lamentably as in the selection and assortment of their guests. The most perfect arrangements for receiving company must fail if those invited are hopelessly unsuited to one another. The effect of bringing together an incongruous mass of people is certain and inevitable; nothing but failure can attend it. The aristocrat may not care to be invited to meet the self-made man, and a business-man will feel out of place in a purely literary circle. At the same time there are certain people whom every one likes to meet, and it is

impossible to lay down any rule in these cases which shall not present an exception.

It is generally laid down that it is wrong to invite people of widely dissimilar opinions, but who can tell whether the man who looks at things from a different point of view to the majority of those present may not play the part of an olive at the banquet?

A very good plan is to start from some central point, by inviting all the guests with reference to the person in whose honour the dinner is given. Another good method is to invite people who have interests in common, and who are glad of an opportunity to become acquainted. People with plenty to say for themselves are the most desirable acquisitions at a dinner-party, and the acme of perfection in this particular has been defined as a circle in which there should be no mutes and no monopolists.

The question of whom to invite being settled, that of how many comes next on the list.

A gigantic dinner-party defeats the purposes of sociability, because there is no possibility for general conversation. When considering the desirability of how many to invite, it is impossible to overlook Lord Chesterfield's celebrated maxim, "Not more than the Muses, nor less than the Graces." Six or eight is an agreeable number, and (with all possible deference to the shade of Lord Chesterfield) it is possible to have a pleasant party with as many as fourteen. The best conversation possible is to be had at a *partie carré* where each member of the party is witty and intelligent; but we should be a long time getting through our lists of acquaintances were we to confine our hospitality to this particular form.

The name of both the lady and gentleman of the house appears in the dinner-party invitation. It is a circumstance worth remarking, because it forms the only occasion on which the name of the host is inserted. All other invitations are sent out in the name of the hostess only, but the master of the house is always made a party to an invitation to dinner.

Invitations to formal dinners are usually sent out about three weeks in advance, but a shorter notice may be given when the dinner is an unpretentious one. In the first place the note is written in the third person, and is answered in the same way.

"Mr. and Mrs. —— request the pleasure of Mr. and Mrs. ——'s company at dinner on Wednesday, July —th, at — o'clock."

The answer would run as follows:—

"Mr. and Mrs. —— have much pleasure in accepting Mr. and Mrs. ——'s invitation for Wednesday, the —th."

If it is necessary to decline the invitation the note assumes this form:—

"Mr. and Mrs. —— regret that, owing to a previous engagement, they are unable to accept Mr. and Mrs. ——'s kind invitation for Wednesday, the —th."

There is no exact rule to be given for the informal note. A friendly letter, written in the first person, mentioning the hour of the dinner, and perhaps the names of some of the *invités*, is easily written. The guest replies in the same style, it being an invariable rule in correspondence that an answer should always be written in the same form as that adopted by the first writer.

TABLE ARRANGEMENTS.

To secure the success of a dinner certain arrangements are indispensable.

In the first place, it must be given in a comfortable and appropriate room. We live in an age when a great amount of attention is paid to art-decoration, and the gloomy dining-room is now a thing of the past. We have gradually come to the conclusion that a room is not the natural accompaniment of dining, and that in order to enjoy a comfortable meal there is no absolute occasion to be seated in a room covered with crimson flock paper (which goes black by night), or in view of a sideboard which has all the appearance of a family vault. The Mahogany Age is past, and a modern dining-room is rarely of such an appearance that one's voice sinks to a whisper as one enters it. Whether it is better to have the walls light or dark is a question of taste, but it is generally considered that a deep-toned background throws up the sparkling beauty of the pure white damask.

The fashion of table decorations is constantly changing, but it appears as if the heavy silver *épergnes* in which our fathers de-

lighted are doomed to perpetual oblivion. Modern taste dislikes anything massive and pretentious in the way of a centre-piece, and prefers a style of decoration which allows one to see something of the faces of one's opposite neighbours. An airy trophy of flowers rising apparently out of the tablecloth, a long bank of moss studded with blossoms, choice roses scattered lightly over the cloth without any attempt at uniformity—these are more suitable to modern taste than the huge trophies of silver formerly considered correct.

When dinner is served *à la Russe*, a menu is indispensable. Sometimes china slates are used for the purpose, sometimes the menu is written on a card enriched with some fancy design. A novelty in menus is a folding one, with the names of all the guests written down each side of the flaps, exactly in the order in which they sit. This invention is certainly a good one, as it enables one to know who one's neighbours are, so that one may avoid talking of any topics likely to be distasteful to them.

Every one who sits down to table will require to be provided for in the following way :—On the right of the space left for the plate place two large knives, a silver knife for fish, and a table-spoon for soup. On the left three large forks, and a small one for fish. Extra knives and forks are provided for the guests when they require them, but it is not usual to place more than three knives (including the fish-knife) in the first instance. A dessert-spoon and fork are placed before each guest on an empty plate before the sweets are handed round.

The glasses are placed at the right-hand side of each place—they are generally three in number, being intended for champagne, claret, and sherry. As it is a great sign of ignorance to drink one sort of wine from a glass intended for another, we will describe the glasses most commonly in use.

Champagne and Moselle are usually drunk from a large cup-shaped glass with a narrow stem. Occasionally very small thin tumblers are used for the purpose.

Green glasses are used for hock and Chablis, and their colour goes a good way towards enlivening the table. A rather large glass is used for Burgundy and claret, a smaller and more rounded one for port, and a small upright one for sherry.

Each guest will be provided with a table-napkin, folded in

three, which in laying the table should be placed on the plate, with the dinner-roll inside it.

There are many different methods of treating the dinner-napkin, but it is impossible to give any idea of them in the short space at command.*

Variety in wines is indispensable in large dinners, and the taste for light wines which now prevails is constantly adding to it. Sherry is the invariable accompaniment to soup, and either Sauterne, Chablis, or hock, are applicable to fish. Champagne should not make its appearance till the first *entrée* is served, and claret may be offered at the same time. Champagne is handed round during the remainder of dinner, but never appears at dessert, being emphatically a dinner wine.

For dessert provide sherry and claret; but port is no longer a necessity.

Hock, Champagne, Moselle, and Chablis are brought to table in bottle; port and sherry are decanted, claret and Burgundy are handed round in glass claret-jugs. If liqueurs are given they are handed round in small glasses, on a silver salver immediately after the ices have gone round.

For dessert the following provision should be made:—A dessert-plate with a silver knife and fork on it is placed before each guest. In the centre of the plate is a glass finger-bowl on a delicate lace d'oyley. If ices are to be given an ice-plate would be placed between the dessert-plate and the finger-bowl, and a gold or silver ice-spoon on the right-hand side. The first set of wine glasses are taken away and fresh ones placed—one for sherry, and one for claret. The table-cloth is never removed for dessert, but it is carefully cleared of all that appertains to dinner. No butlers now spend hours daily in polishing up the mahogany till it shines like a mirror, there being no longer any occasion for its display. An attempt was made a short time since to revive this ancient fashion by using four cloths of fringed crépe-cloth, and placing them in such a way as to leave a bare space in the centre of the table, just sufficient to hold the decanters. The effect was rather good when the table was black, as it gave additional brilliancy to the sparkling glass. Perhaps the dark plush mats with which it has

* See Warne's "Model Cookery Book" on this subject.

lately been the fashion to adorn the centre of the table, may be a sign that we have begun to feel a certain craving for the dark background which our fathers found so efficacious for showing up the tints of fruit.

Respecting the dinner itself, it would be beyond the limits of this little work to specify what it should consist of, inasmuch as to give the menu of a dinner at various seasons of the year would occupy many pages.* But perhaps the best definition ever given of what a dinner-party should be, is this—that it should represent the host's style of living *at its best.* There is nothing snobbish in preparing for our friends greater delicacies and finer wines than we are accustomed to procure for our own use, but it is foolish to let the general style of the dinner be quite out of accordance with our ordinary style of living. The host should study to put before his guests as good a dinner as the resources of his establishment permit, and in doing so he should not strive to ape the manners of people owning, perhaps, ten times his income.

If he entertain at table people who are much richer than himself, his wisest plan is to err rather on the side of plainness than of show. No one is to be pitied if they cannot eat a simple dinner where everything is good of its kind; but badly cooked *entrées*, with a long wait between each, are trying to the patience of those who are accustomed to be well served.

THE ART OF CARVING.

Nothing detracts from the dignity of a host so much as inefficient carving, and there are few things which make a guest appear so small as to be unable to assist the hostess in manipulating a joint.

In old times all the carving fell to the lot of the lady of the house, and young ladies used to take lessons in carving, in order that they might not be awkward at table. Lady Mary Wortley Montague relates how she used to get her own dinner in secret and alone about an hour before every one else, because her time was so entirely taken up with carving during the meal that it was a moral impossibility for her to get anything to eat.

* See Warne's "Model Cookery."

The host was not supposed to carve at all in those days, his duties merely consisting in seeing that the guests were served with wine. Fortunately for the ladies of this century, a different order of things prevails at present—in fact, dinner *à la Russe* is becoming so much the fashion that there are some grounds for fear that carving may be reckoned among the lost arts.

Constant practice is the only road to good carving, and the earlier the practice commences the more easily will proficiency be attained. Boys on leaving school should always be requested to help some dish—beginning with something easy, such as a ham or a tongue, and proceeding by degrees to matters of greater difficulty.

With regard to carving, we may state in a few words that there are only two ways—namely, a right and a wrong one. No treatise ever written on the subject could prove that there were more ways than one of cutting a round of beef or carving a partridge.

Our object in this work is to make everything as plain as possible. The great drawback in the majority of the manuals on carving is the elaboration and intricacy of the diagrams illustrating the subject, which naturally tend to mystify and mislead the would-be pupil. Our drawings are, therefore, quite simple. For this reason we have left out the dishes usually placed in such drawings, and have confined our dotted lines to within the barest limits necessary for the elucidation of the text.

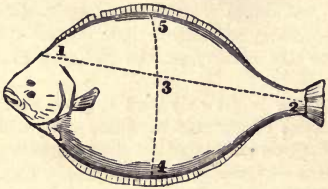
We must premise that in all cases the drawings of joints, &c., are placed before the reader in exactly the same position as if he were about to commence to carve them.

SOUPS.

The first course at all dinners is invariably the soup, and from that circumstance, as well as from the fact of its being the easiest dish to preside over, we place it first in our remarks upon carving. One ladleful of soup is generally sufficient for each plate. If it is Julienne soup, or has any kind of vegetables in it, pieces of meat or forcemeat balls, it is well to stir the composition occasionally before serving, in order that each guest may have a just proportion of liquid and solid.

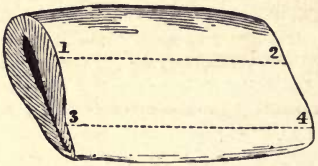
FISH.

THE TURBOT.



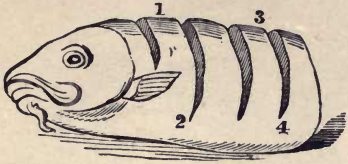
We take the turbot as our example in this instance, as all boiled flat fish may be served in the like manner; therefore the directions which we give are equally applicable to brill, large soles, &c. &c. The best cuts are towards the middle of the fish, and in turbot the fin is considered a great delicacy. The best method for carving the fish is to cut from about the spot 1, right down to the tail of the fish, 2. Then make a cut across from 5 to 4, and serve all this in slices, firstly from 3 to 4, and then from 5 to 3, taking care to help a portion of the fin to those who like it.

SALMON.



Salmon is usually sent up to table in the form given in our engraving—namely, a cut out of the middle of the fish. It is very rarely served whole; but should it be so, it would be well to recollect that the finest part is next to the head. Carry the knife from 1 to 2, and from 3 to 4. Then serve in slices of about four or five inches in length. Recollect that the solid and lean is from 1 to 2, and the softer and fatter part of the fish from 3 to 4, so it would be advisable to help a just proportion of each to every guest.

COD'S HEAD AND SHOULDERS.

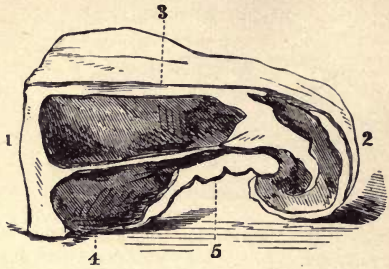


Commence carving this by cutting from 1 to 3; then cut down to the bone at 1, 2, and 3, 4. Help moderate-sized slices right and left. The gelatinous parts and the sound are considered delicacies; the former are to be found about the neck, while the latter may be obtained by introducing a spoon somewhere between the points 2 and 4

MACKEREL.

Mackerel is perhaps the simplest fish to carve of any which is brought to table. Cut the head at 1, and serve the entire side of the fish if it should happen to be small. If it is large, divide it at 2, and serve the whole of the tail as another helping. The part nearest the head is considered the most delicate portion of the fish. Every one has his own particular fancy about roe, some choosing hard, some soft, while others do not like it; so it is impossible to lay down a rule for the serving thereof.

THE SIRLOIN OF BEEF.



The sirloin may be carved in two ways, either in long slices from 1 to 2, by which means a due proportion of fat and lean is served, or cut across the middle as at 3. The latter method is apt to spoil the appearance of the noble joint. Should the "under-side" be required, the joint should be turned over, and slices cut across at 4. Do not forget to serve with each slice some of the soft fat at 5.

RIBS OF BEEF.

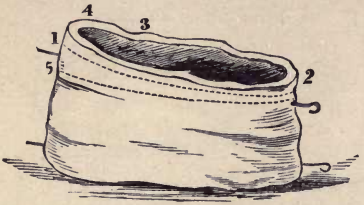
Ribs of beef are carved in the same manner as the second method mentioned above—viz., across the joint. Occasionally the bones are removed; then it is customary to carve it in the same way as a round of beef.

BRISKET OF BEEF.

A brisket of beef should be sliced in the direction of 1, 2, right down to the bone. The first slice must be cut thick, and

the rest as thin as possible. Softer fat is to be found underneath for those who prefer it.

THE EDGE-BONE.



The edge-bone or aitch-bone of beef should be carved in the following manner :—Cut a thick slice off the outside from 1 to 2, then cut thin slices, gradually getting the joint to a level at the line 2 to 5. It should be remembered that just at this point is the best cut of the joint. In serving each slice, do not forget to add to each plate some of the marrowy and solid fats, which may be found respectively at 3 and 4.

THE ROUND OF BEEF.

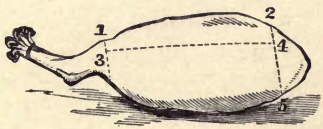
This may be carved in a similar way to the above, care being taken to cut the slices as thin as possible. Indeed, in carving all joints, it would be well to recollect the saying of a certain noble old *bon vivant*, "You can always tell a man's breeding by his cutting beef *thin* and mutton *thick*."

SADDLE OF MUTTON.

The saddle of mutton is always a popular joint. Carve in the following way :—Slice across from 1 to 2, serving moderately

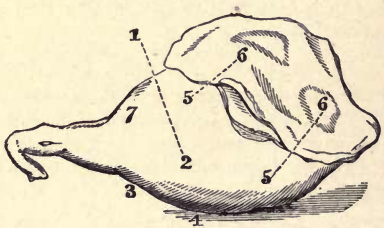
thick slices, with a portion of fat from 3. Finish one side always before commencing the other.

HAUNCH OF MUTTON.



In cutting a haunch of mutton, first run the knife along at 2, 4, for about three inches. Then cut thin slices from 3 to the cross-line 2, 4, 5. The gravy will be found in copious supply in the cavity at 4. In carving this joint always cut the slices towards yourself.

ROAST LEG OF MUTTON.



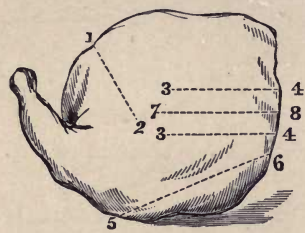
In carving a roast leg of mutton, always have the shank to the left hand, as depicted in the above drawing. Place the fork in at about 7, to hold it steady, and cut right down to the bone in the direction of 1, 2. The most juicy slices are to be obtained from the line 1, 2, upwards towards 5, though some people prefer the shank or knuckle. Fat may be found on the ridges 5, 5, and should be cut in the direction 5, 6.

Should you desire to cut out what is called the "cramp-bone," then cut down to the thigh-bone at the point 4, and after passing the knife under the cramp-bone in the direction 4, 3, it can easily be extricated.

BOILED LEG OF MUTTON.

A boiled leg of mutton is carved in the same manner as the roast.

SHOULDER OF MUTTON.



A shoulder of mutton requires some skill in carving. When first cut it should be in the direction of 1, 2, cutting right down to the bone, causing the gravy to run into the dish. The best fat may be found on the outer edge, and may be sliced off in the direction of 5, 6. If there is a large company, after the bottom part in the line 1, 2, is finished, there are some very delicate slices on each side of the ridge of the blade-bone in the lines 3, 4. The 7, 8, marks the direction of the edge of the blade-bone, and cannot be cut across.

Some persons prefer the under side of the shoulder, as being more full of gravy.

LOIN OF MUTTON.

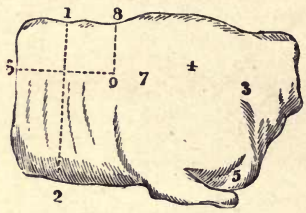
This joint requires but little skill in carving, but it should always be properly jointed by the butcher before being brought to table; there is nothing to do but to separate the meat into chops, and help one of each all round.

A FORE-QUARTER OF LAMB.

The carving a fore-quarter of lamb must be commenced by passing the knife under in the direction of 3, 7, 4, 5, in order to separate the shoulder from the breast and ribs. When this is

accomplished, the juice of a lemon, together with a little salt, should be squeezed upon the part from which it was taken.

The gristly part may be separated from the ribs at the line 6, 7. The ribs are generally the most esteemed, and can easily



be separated one from the other by cutting in the direction of the line 1, 2. If any one prefers the gristly part, a piece may be cut off in line 8, 9.

Should the fore-quarter run very large, the shoulder must be placed in another dish, and carved in the same manner as a shoulder of mutton.

LEG OF LAMB

is carved in the same manner as a leg of mutton.

LOIN OF LAMB

is carved in the same manner as loin of mutton, except that in lamb the fat is more delicate, consequently a larger proportion may be given to each guest.

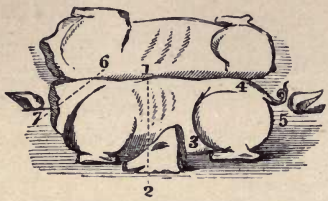
LEG OF PORK.

A leg of pork, whether roasted or boiled, should be carved across the middle, exactly like the ordinary way of cutting a ham. If it is roasted, be sure to take care to give a due proportion of stuffing and crackling to each plate.

A SUCKING-PIG.

When a sucking-pig is sent to table whole, the legs and shoulders should first be separated from the carcase as at 3, 4, 5.

The choice part of a pig is about the neck, which may be cut off



at line 6, 7. The next best parts may be cut from the ribs, which may be divided in line 1, 2.

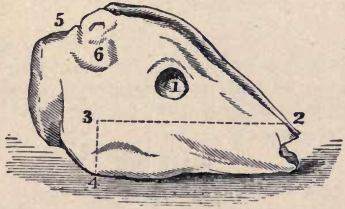
LOIN OF PORK

must be carved like a loin of mutton.

HAND OF PORK

may be treated in a similar manner to a shoulder of mutton.

CALF'S HEAD.



Commence by cutting right along the cheek in the line 3, 2, and several slices may be taken from this part. At the end of the jaw-bone may be found the throat-sweetbread, which is esteemed a great delicacy; this may be found by cutting in deeply at the line 3, 4.

Tongue and brains are usually served in a separate dish; the best part of the tongue is a slice close to the root.

FILLET OF VEAL.

A fillet of veal is cut in the same manner as a round of beef. Recollect that some people prefer the brown outside, and do not forget to serve a portion of stuffing to each plate.

LOIN OF VEAL

is usually carved in the same way as a loin of mutton ; it should be borne in mind, however, that the choice portions are the fat and kidney underneath.

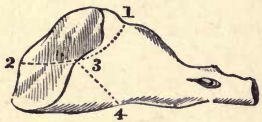
A GIGOT OF VEAL

is generally carved after the manner of a leg of mutton.

A SHOULDER OF VEAL

is served like a shoulder of mutton.

KNUCKLE OF VEAL.



A knuckle of veal is certainly not one of the easiest joints to carve, though, at first glance, it appears to be so. It should be cut with a sort of semicircular sweep from 1 to 2. The bones should be cut from 3 to 4. The fat, which is to be found at 4, is greatly esteemed.

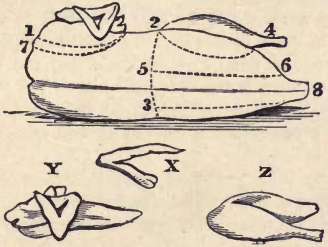
ROAST FOWL.

Perhaps the most difficult thing to carve is a roast fowl ; indeed, a person who can accomplish this properly can soon make himself a proficient in every other branch of the art.

The cut which we give here shows the fowl on its side, with a leg, a wing, and a neck-bone taken off.

First detach the joints in the line 1, 2, 4. Next cut off the neck-bones by inserting the knife at 7, running it under the broad part of the bone in the line 7, 2, then lifting it, and

breaking off the end of the shortest part of the bone. Then divide the breast from the back by cutting through the ribs on each side from the neck to the tail. Turn the back upwards, fix the fork in firmly, and lay the edge of the knife in the line 2, 5, 3, press it down, raise the tail, and you will find it will easily divide in the line 2, 5, 3.



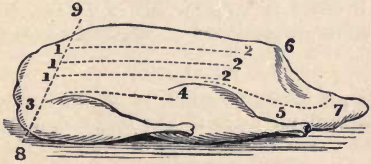
Lastly, put the lower part of the back upwards with the head towards you, and cut off the side-bones by forcing the knife through in the line 5, 6.

X, Y, Z represent respectively a neck-bone, wing, and leg, in the forms they ought to be when skilfully carved.

BOILED FOWL.

Boiled fowl is carved in a similar manner to the above. The choicest parts are usually considered to be the wings and breast. The legs of a boiled fowl are more tender than those of a roasted one.

THE GOOSE.



The goose should be placed with the neck end before you. Cut three long slices from 1, 1, 1, to 2, 2, 2, quite to the bone;

detach these slices from the bone, and proceed to take off the leg by turning the bird on one side, putting the fork through the small end of the leg-bone, and pressing it close to the body. By this means, when the knife has entered at 4, the joint can easily be raised. Pass the knife under the leg in the direction of 4, 5. If the leg still hangs at 5, turn it back with the fork, and it will easily separate.

The leg being removed, the next matter is to take off the wing. This is done by passing the fork through the pinion, pressing it close to the body, and inserting the knife at the notch 3, and passing it beneath the wing in the line 3, 4. It requires a good deal of practice to be able to do this nicely. You may now proceed to take off the leg and wing on the other side.

Having done this, you may proceed to cut off the part between the lines 6, 5, 7; and the merrythought in the line 9, 8. The other parts are taken off in a similar manner to those of the fowl.

The best parts of a goose are slices from the breast and the fleshy part of the wing. The stuffing of sage and onions is generally to be found just above the spot marked 7. This should be obtained by means of a spoon inserted into the interior of the bird, and a small portion served to each plate.

A GREEN GOOSE.

A green goose may be cut up like a duck. Only about a couple of slices should be taken from the breast, aud then the separated joints cut off in the ordinary manner.

A DUCK.

A duck is served in a similar way to the preceding. The wings and breast are considered the most delicious morsels.

DUCKLINGS.

Ducklings are usually cut down the middle lengthways. It is not considered too much to give half a duckling to each guest.

PIGEONS

are served in a similar manner to the foregoing.

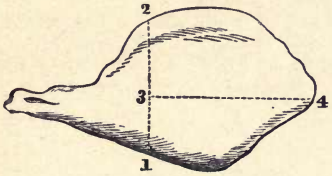
ROAST TURKEY.

Roast turkey may be served in the same manner as a fowl, excepting the breast. This is the best part, and many good slices, which should be cut lengthways, may be obtained therefrom. These should be served with small portions of the stuffing, and also sausages and forcemeat balls. It should be borne in mind that the turkey has no merrythought.

BOILED TURKEY.

A boiled turkey should be carved in a similar manner to a roast one.

HAUNCH OF VENISON.

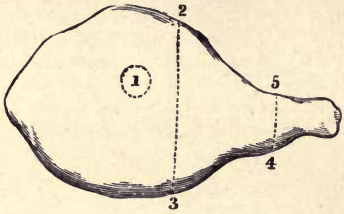


A haunch of venison should be first cut across in the line 2, 3, 1. Then turn the dish so as to have the end 4 towards you. Insert the point of the knife at 3, and cut as deep as you can in the direction 3, 4. You may now cut slices either to the right or left of line 3, 4, remembering that the fat lies deeper between 4 and 1; whilst the best-flavoured slices will be found on the left of the line 3, 4.

Do not cut the slices too thick or too thin. Serve a proper proportion of fat with the lean, and a sufficient quantity of gravy.

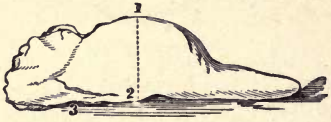
This joint should be carved quickly, as it is quite spoiled if not eaten when hot. It should be served on silver or metal plates, which should be kept at the fire till wanted.

THE HAM.



There are three ways of cutting a ham. One method is to begin at the knuckle, on the line 4, 5, and cut thin slices, gradually working up to the best part of the joint; this is the most economical way of carving it. Another plan is to cut in at 2, 3, and serve slices from either side; whilst a third method is to take out a small piece at 1, and cut thin circular slices, thus enlarging the cavity by degrees The advantage of this method is that it preserves the gravy and keeps the joint moist; it is, of course, only practised when the ham is served *hot*.

THE TONGUE.

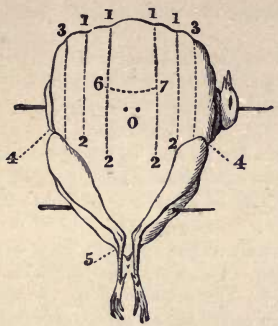


The tongue should be cut nearly through at the line 1, 2, and slices served from right or left. Some people are particularly partial to the fat and roots, which should be cut from 3 and 2.

THE PHEASANT.

The pheasant requires very skilful carving; we have been, therefore, careful to give rather a more elaborate diagram than usual, in order that the method of proceeding may be perfectly understood.

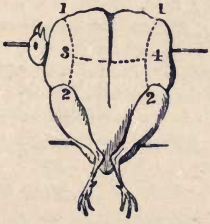
Fix your fork in the breast at the two dots marked o, and slice in the lines 1 to 2. Then proceed to take off the leg either in the



direction 4, 5, or 2, 4; perhaps 4, 5, is preferable. Having accomplished this, take off the wing at 3, 4; you may then take off the leg and wing on the other side. Great care is requisite in removing the wing: make a notch at 1, for if you cut too near the neck, as at 7, you will find the neck-bone in your way. The merrythought must be taken off at 6, 7, by passing the knife under it towards the neck. The remaining parts may be carved in a similar manner to a roast fowl.

The choice portions of the pheasant are the breast and wings.

THE PARTRIDGE.



The partridge is cut up almost in the same manner as a fowl. The wings must be taken off at the lines 1, 2, and the merrythought in the line 3, 4. The wings and breast are usually regarded as the choicest parts; but the tip of the wing is

generally considered the most delicate portion in the whole bird.

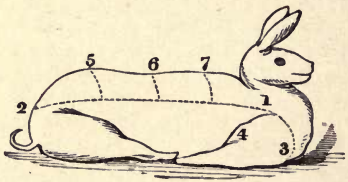
At hunting breakfasts and bachelors' parties, where the birds are frequently served cold, it is not unusual to cut the bird in half, and give half a partridge to each guest.

GROUSE

is carved in a similar manner to the above, whilst woodcocks, snipes, quails, and other smaller birds, are generally cut in half. Larks are usually served on skewers of four to each guest.

THE HARE.

The hare is usually dished up in the manner indicated in the following drawing. This should be entirely cut up before any portion is served. The proper way to commence is to cut a couple of lines on each side of the animal, beginning at 1 and ending at 2 ; a couple of slices may then be taken off on either



side. Next sever the legs and separate the shoulders along the line marked 3, 1, 4 ; then cut the back right through at the lines marked 5, 6, 7, and cut the legs in two. The head must then be divided, and the ears cut of, as the brains and ears are liked by some people. Be careful to send round a due proportion of stuffing with each plate.

Of late the custom of boning hares has been very prevalent ; if this method be adopted, it saves an immense amount of trouble to the carver.

Jugged hare is, of course, served as an ordinary hash or stew would be.

ROASTED RABBIT.

Roasted and boiled rabbits may be carved in a similar manner to the hare, but from the circumstance of their being so much smaller, require but one line to be cut across the back.

The Toilet.

MANY a fair damsel has owed Thomson a grudge for having given utterance to the platitude concerning beauty unadorned. To how many reprimands about dress has this remark been the precursor; for how much stinginess has it not furnished the excuse! And even if there be truth in the statement, it only applies to perfect beauties—not to those poor mortals who are only endowed with an ordinary amount of good looks. Beauty may wear an unbecoming hat or a tattered gown and come triumphantly out of the ordeal, but the ordinary-looking girl must pay attention to the affairs of the toilet if she would not risk the reputation for such good looks as she possesses.

The Poet Laureate has hit a deeper truth, and one much more in accordance with feminine fancy, when he says, "Let never woman think, however fair, She is not fairer in new clothes than old." For this saying he should have the warmest thanks of the whole feminine world. We are certainly fairer in new clothes than old, and charming in direct proportion as we pay a proper attention to the arts of the toilet. Beauty may be able to dispense with adventitious aids, but to those who stand on the narrow line which separates rather good-looking from plain, attention to the toilet is the only refuge which allows of their being placed definitely in the former category.

THE LADY'S DRESSING-ROOM.

Freshness and daintiness should be the first attributes of a lady's dressing-room, accompanied by that pleasing harmony of colour which has such a soothing effect upon the nerves. White wood furniture is the most suitable for a lady's room, and it will keep its freshness perfectly if it is enamelled instead of painted. The pattern of the wall-paper should be delicate and unobtrusive, as a clearly defined pattern becomes an absolute

pest in cases of illness. The hangings should be of some soft-hued material, and so many good patterns may be found now that no one has any excuse for selecting an ugly one. Care should be taken to place the toilet-table in a good light, as nothing is more trying to the temper than to look in the glass and then not be able to see yourself.

A sofa is almost indispensable to comfort, and the room should further be rendered habitable by the addition of a few book-shelves and pictures. Too many ornaments are out of place in a bedroom, as anything interfering with the neatness of the apartment should be studiously avoided.

Plenty of space for hanging dresses is absolutely necessary, and the locks of wardrobe doors should be always in good condition.

A long glass is a positive essential, and no woman can be thoroughly well-dressed who does not possess the power of seeing herself as others see her. In a well-furnished room the doors of the wardrobe will probably be of glass, but if this is not the case a long panel of glass must be placed between the windows. The washstand should be of marble with a tiled back, for both these things wash and wear for ever. A very good invention lately brought out has been the covering the rims at the bottom of the jug and basin, and the lids of the soap dishes, with indiarubber. Noise is irritating to the nerves at all times, and when sickness comes it is absolutely harmful.

No one should ever buy a bad looking-glass. Some mirrors are extremely unbecoming. They distort the features, they ruin the complexion, and give the beholder an exaggerated notion of her own defects.

Such a mirror, like an ill-bred adviser, sends you away mortified and distressed; if you felt doubtful before, you feel depressed now, and heartily wish you had never consulted it.

THE BATH.

The use of the bath is of the highest importance, cleanliness being a great aid to the preservation of beauty. Bathing maintains the softness of the skin, the lustre of the complexion, the pliancy of the limbs and the buoyancy of the spirits.

Sea-bathing tends to invigorate the whole nervous system. It has also the important advantage over fresh water bathing, that persons seldom take cold after it. As an agent for promoting

and preserving the softness and delicacy of the skin, and the bright hues of the complexion, it is, however, inferior to the warm or tepid bath. It is better not to bathe in the sea until two hours after a meal, and the circulation should be promoted by friction and the aid of a good brisk walk.

The quality of water has a very important effect upon the complexion. Hard water tends to make the skin coarse, and its cleansing properties are not so great as those of soft water.

The temperature of the bath must always depend on the individual constitution. Cold baths are suitable to the robust, but cannot be taken carelessly by persons with defective circulation. The tepid bath is the least dangerous to health, and one spongeful of cold water thrown down the spine just before leaving the bath will act as a beneficial shock to the nerves and also as a preventive against taking cold.

Care must be taken after any description of cold douche to at once restore the circulation through the medium of friction.

Cold baths tend to invigorate the system, but do little towards cleansing the skin. No one can preserve a clean skin by the use of cold baths only, and the same remark applies to baths of sea-water or sea-salt. Apart from the invigorating effect of the cold water in daily use, the friction occasioned by the subsequent rubbing with the towel is very beneficial.

Shower baths cannot be recommended for use indiscriminately, as the shock caused by the sudden fall of water operates most injuriously on some constitutions.

Milk baths and baths impregnated with perfumes need not be mentioned, except as absurdities in which some persons have believed and indulged, but never with any beneficial effect. Nothing equals plenty of pure soft water.

THE COMPLEXION.

Nothing is more charming than a good complexion, and it may almost be said to constitute a beauty in itself. No other charms seem complete without it, and the most perfect features lose their effect when accompanied by an ugly skin. All the poets have attested their admiration for the "white and red" by "Nature's own sweet and cunning hand laid on," and women in all times have coveted its possession.

The Wars of the Roses may be said to be still going on in the

present day, with regard to which is the fairer—the blonde or brunette. It is, after all, purely a matter of taste whether the vivid white and pink of the blonde is preferable to the clear olive skin of the brune. One thing is quite certain, that each is best in its place. Nature is the best judge of the matter, having had rather a long experience in matching shades, and there could hardly be a greater mistake than to interfere with her arrangement in anger that she should not have distributed to the wall-flower the same tints as she has bestowed on the carnation.

A beautiful complexion is the most desirable possession, a joy to every eye which sees it, and a suggestion of health as well as of fairness. Its value is so great that in all times women have endeavoured to emulate the possession of this charm through the application of powders and washes, producing much the same resemblance to the original thing as an artificial flower does to a real one. Both complexions and flowers can be imitated with wonderful accuracy, and look very well as long as they are alone, but place them beside the genuine article and the difference in texture is apparent.

The test of a good complexion is a side-light. A made-up face looks well enough with the light behind it; but wait till the light falls on it sideways, and you will miss the delicacy of texture which belongs to a natural skin. The powder fills up the pores, and presents a flat hard surface where Nature designed somewhat of the same soft and downy texture with which she has endowed the peach.

A good complexion is a gift, but care must be taken to preserve its delicacy as long as possible.

The state of the complexion depends almost entirely on the care taken of the health; it needs early hours, careful diet, abstention from stimulants, plenty of bathing and regular exercise—an item which is too often neglected by ladies, who sometimes do not care to leave the house for days together, unless they have what they call an "object." Neither visiting nor shopping, nor running about the house, answers the purpose of a good brisk walk. Open air is a necessity, and supplies that change of thought and scene which are so highly beneficial both to body and mind.

Diet has also its effect upon the complexion, and deserves a certain amount of consideration. Salt meat is detrimental to the skin, but fruit and vegetables (especially watercresses, lettuces and grapes) are decidedly beneficial.

Air and light are the great skin-doctors, and worth all the cosmetics which were ever invented. Sunlight is not so great an enemy to the complexion as is supposed, an insufficient exposure to light causing the skin to assume a pale and sickly hue

It is needful, however, to draw a line between an insufficient quantity of light, and that amount of exposure to the rays of the sun in summer, which, when long-continued, is very injurious to the skin, causing it to thicken, to tan, and even to blister. Any kind of drying wind, whether hot or cold, is apt to be bad for the skin; so, when the wind is in the east, ladies who are careful of their complexions will do well to "bide at hame."

CHOICE OF COLOURS FOR DRESS.

The complexion is the principal point to consider when choosing the colours of a dress. Taste is required in arranging a bouquet, for the fairest flowers may appear to lose their beauty when placed in juxtaposition with an inharmonious neighbour and the same care must be exercised with regard to the dress, if we value its effect upon personal appearance. Free will is limited in dress as well as in actions, and our choice of colours is practically decided for us before we are out of our cradles.

The choice of a blonde is more limited than that of a brunette, though the novel discoveries which are continually being made with regard to colour greatly serve to enlarge the number of hues which can be worn. Every shade of blue is becoming to a blonde, from the palest sky-blue to the darkest porcelain. Heliotrope also is the blonde's portion, lilac making a goodly harmony with golden hair. Scarlet has been greatly worn by fair-haired people of late years, but the effect is somewhat bizarre. Brown belongs to the fair-haired woman, but grey is a trying colour, unless the wearer has a bright complexion. Yellow does not set her off to much advantage; pink is allowable, and dark green nearly always successful.

Black is exceedingly becoming to fair people. It sets off their

complexions to the greatest possible advantage, and gives them an air of distinction. *Le noir est si flattant pour les blondes.*

Many colours are permissible to the blonde, but the auburn-haired woman has to be exceedingly careful. Auburn hair is beautiful in itself, and generally accompanies a complexion of brilliant fairness. It is only when associated with harsh colours that the effect is bad. Whoever first started the theory that bright blue was becoming to red-haired people has much to answer for, for the effect of a bright blue hair-ribbon on a head of auburn hair is crude in the extreme. No blue looks well with red hair except a deep indigo (such as we see connected with it in Mr. Burne-Jones' pictures), and the pale shade which has a good deal of green in it—similar to the colour of a duck's egg. Red is generally avoided by people with auburn hair, but in many cases it can be worn with good effect. If the red is deeper than the colour of the hair, the excess of brilliancy is reduced. Pink is forbidden to red-haired people, but yellow is decidedly harmonious. Sage-green is becoming as long as there is not any yellow in the complexion. Warm browns are highly suitable, and cream-colour is also good. An auburn-haired woman should wear glowing colours and rich materials, so as to produce a certain richness of effect. The red hair must not be plastered down and hidden, but arranged so as to be the key-note in the picture.

Scarlet and pink are the prerogatives of brunettes, and orange lights up the beauty of a dark woman as with a torch. Yellow, brown, and pale blue are also suitable, but black is not advisable for an olive complexion. To say that black is becoming to every one, is a popular error ; it is only suitable when the complexion is fair.

The *brune aux yeux bleu* can dress either in accordance with her hair or her eyes, wearing blonde or brunette colours as the fancy takes her. Pale insignificant-looking women, who have very little colour in hair or complexion, have some difficulty in choosing suitable colours for their dresses. Vivid hues will extinguish them, and dark colours will make them look still more insignificant. The best thing they can do is to adhere to delicate hues and neutral tints, and by this means, a colour-less-looking person may create a style of her own, and impart

a certain air of refinement and distinction to her appearance which is by no means devoid of charm.

A mixture of colours is always becoming, and Madame de Pompadour was inspired by a particularly happy thought when she invented the combination which bears her name. Pink and blue, or pink and green, suit almost any one; and many people can wear a colour in combination with others when they could not wear it alone.

As women grow older they need to be more careful with regard to colour. Nothing can be more mistaken than for a woman in middle life to attempt to repeat the successes of her youth. Because a bright blue dress became Angelina at seventeen, that is no reason why she should continue to wear the same thing when she is forty. As we grow older softer tints are more becoming to us, and pansies and wallflowers will suit us better than the lilies and roses of youth.

FRECKLES.

"It is the fairest skin that freckles," says the proverb, so that a freckle may be fairly called the hall-mark of beauty, but it is a hall-mark that most people would rather be without. Innumerable recipes have been prepared for the removal of freckles, but this is certainly one of the cases in which prevention is better than cure.

Buttermilk is said to be an excellent cure for freckles, and to act as a preventive as well. Lemon-juice applied frequently will wear them away in time, and it is still more efficacious when mixed with glycerine. One part of good Jamaica rum to two of lemon-juice or weak vinegar, and a few drops of glycerine, is also a good lotion for the purpose.

Honey-water is another favourite remedy for the removal of freckles. It is made by mixing some fine honey with about twice its weight of clean dry sand, the mixture being subjected to dry distillation. The process must be carefully conducted and watched, and the receiver changed if the heat rises too high. An American author states that finely-powdered saltpetre is an effectual remedy for freckles. The finger should be moistened with water and dipped into the powder, and then applied carefully to the spot where the freckle exists.

SUN-BURN.

Vanity alone is responsible for a desire to get rid of freckles; but sun-burn is not only disfiguring, but painful. When the skin gets tanned, it is extremely sore and tender, and sometimes exfoliation occurs if no remedies are applied.

Sun-burn proceeds from exposing the complexion to the rays of the morning sun, and is particularly apt to occur at the seaside. The skin becomes coarse and blistered, the cheek loses its soft variety of colouring, and the complexion assumes a hue closely resembling that of beetroot. Cold water should be avoided when the skin is in this condition, but bathing the face with very hot water serves to draw out the heat of the skin. The face should be anointed with a glycerine lotion (made by diluting this article with six times its bulk of pure water), and afterwards wiped with a soft towel.

Buttermilk is an excellent remedy for sun-burn. Bathing the face with ordinary milk is also a great relief. When the sun-burn is very severe, the face should be covered with a paste made of oatmeal and milk. The mixture should be applied the last thing at night, and washed off with warm water in the morning. Soap or cold cream used in the same way have been found to act both as preventive and cure.

MAKING UP.

Making up the face is a custom which is peculiar to no particular age or country. Dyes and washes are to be found in every country in Europe, and there is no single nation of which we have any record which has not practised the cosmetic arts.

At the present day, nobody owns to rouging, but it is largely practised in society. The greatest offenders are not, as one might fancy, either the very pretty or the very plain. It is generally the people who just fall short of beauty who fly to this illegitimate means of embellishment—those who fail to grasp the golden apple. They are just sufficiently good-looking to wish to be more so, and they think that a slight touch of colour to the cheek, or a line or two more on the eyebrows, would make the desired difference in their appearance. They begin with a little dash of colour, and gradually increase the amount, and they get

so used to the sight of the rouge, that they forget that every one else is not so oblivious. By-and-by, the face becomes yellow, the pores of the skin grow coarse, and what was begun for choice has to be continued as a necessity. Rouging has been compared to dram-drinking—it is only the first step that costs.

But the worst result of making up is its bad effect upon the character. Worse than losing a delicate skin or a flower-like colour is to lose the honest glance of the eye, the frank sound of the voice. The woman who rouges feels that she is false, and gradually her voice becomes artificial to correspond. In the days when painting was universal, it is possible that it did not exercise this effect upon the character; but that it has that effect at present no one who studies character can doubt.

Carmine is the most dangerous of all the colouring matters used for the face, because it is of a mineral nature. No other colour approaches it for brilliancy, but its effect upon the skin is deleterious in the extreme. Rouge is comparatively harmless, because it is a vegetable substance. It is made of safflower—the flowers of a plant known to botanists as dyer's saffron, which grows in Spain, Egypt, and the Levant. Pearl-white is far more dangerous than rouge, as it is made of bismuth. Its use is most injurious to the skin, rendering it yellow and leather-like, and inducing paralysis if long continued. The powdered magnesia so much used by American ladies for giving a white appearance to the neck, is said to cause glandular swellings in process of time.

Powdered starch or oatmeal are the safest for the face, and good violet-powder may be added to the list. But to use any powder continuously is harmful to the skin, preventing perspiration, clogging up the pores, and making the complexion dull and rough. In fact, when we recall all the ills which painted flesh is heir to, and remember the manifold martyrs who have fallen in the cause (including one of the beautiful Miss Gunnings, who *died* from it), when we remember all this, we feel inclined to give to those who are intending to make up *Mr. Punch's* celebrated advice to those about to marry—*Don't.*

THE HAIR.

Beautiful hair is the most coveted charm of all the gifts of Nature. Luxuriant hair has been admired in every stage of civilization, from the time when the Assyrians combed and oiled their jet black locks to the days when the Venetian women sat in their balconies in the sun, that its rays might turn their tresses to the brilliant colour admired by the painters.

Nature has dowered every woman with the hair which suits her best, yet very few women exist who do not wish their tresses were of a different shade. Fancy dress balls will always continue, says a witty French writer, for the blondes will never give up the opportunity of seeing how they would have looked with dark hair, and the brunettes like to study the effect of fair locks with their dark eyes and eyebrows.

Fair-haired people have two advantages. In the first place they look younger for a longer time than their neighbours, for it is difficult to disassociate the idea of childishness from flaxen ringlets and a blonde complexion. In the second place fair hair has a particularly dressy effect in the evening, so that a fair woman can look "dressed" with less trouble than a dark one. The sun awakes the most exquisite colours in fair hair, and a fair-haired head shows to greater advantage than a dark one at a theatre. Taking all things into consideration, we can scarcely be surprised at the popularity which has been acquired by golden tresses.

A red-haired girl must accept the situation, and nerve herself to support the fierce glare which beats upon the auburn head. Let her turn her distinctiveness of appearance to account, let her consider her hair as a central point to dress up to, wearing such soft, deep and harmonious colours as shall rather display than hide it. Let her brush her hair out to the light, and wear it in short curls, so that it shall surround her face like an aureole; let her dress and hair be modelled, as far as possible, on an old Venetian picture. To brush it down smoothly, or darken it with grease, or bleach it with soda, is a great mistake; it takes away all the character of the hair, and robs its owner of all the effect her appearance might have produced.

Dark hair gives a great deal of character to the face, and a

dark-haired beauty seldom looks insipid. Quite black hair is decidedly effective, but it has the disadvantage of growing grey sooner than any other colour.

THE COIFFURE.

The size of the head and the shape of the face have both their effect in influencing the style of the coiffure, but it is ultimately decided by the shape of the nose.

The woman who owns a *nez retroussé* has her path in life mapped out for her. She must never be serious nor solemn, dignity of deportment will only make her ridiculous. For her there will be no smooth bands nor stately draperies, but gay, coquettish frocks, and floating ends of ribbon. A certain amount of disorder will be rather becoming than otherwise, and the severe and classical style will be always out of the question. Soft frizzy curls are suitable to the tip-tilted nose, but smooth bands and meekly parted hair would fail to carry out the prevailing idea of the face.

The woman with the Grecian nose may wear her hair in a classic style, curls over the forehead, fillets across the head, and the hair combed up to the top of the head, or rolled round at the nape of the neck. An aquiline nose demands a careful coiffure; the hair must not be strained too tightly back, so as to place the nose too much in relief, nor must it be too flat on the top of the head. A large nose needs a high coiffure, and it is better not to cover up too much of the forehead.

The fringe over the forehead suits nearly all faces, but particularly those where the brow recedes. The hair à l'Imperatrice suits very few, needing a well-shaped forehead and perfect eyebrows. Lightness is gained by dressing the hair high on the top of the head; softness by placing it low on the nape of the neck.

A woman must choose whichever style suits her best; and she alone knows whether she wishes to cultivate the gay and sprightly in appearance or the gentle and demure.

THE CARE OF THE HAIR.

The skin of the head is particularly delicate; therefore especial care should be taken in brushing the hair and in keeping the scalp as clean as possible.

The hair should be carefully separated, that the head itself may be well brushed, as by doing so the scurf is removed, and that is most essential, as not only is it unpleasant and unsightly, but, if suffered to remain, it becomes saturated with perspiration, and tends to weaken the roots of the hair, causing it in time to fall off.

In brushing or combing begin at the extreme end, and in combing, hold the portion of hair just above that through which the comb is passing firmly between the first and second fingers, so that, if it is entangled, it may drag from that point and not from the roots. The finest head of hair may be spoiled by the practice of plunging the comb into it high up, and dragging it in a reckless manner. Short, loose, broken hairs are thus created, and often become very troublesome.

Opinions are greatly divided as to the efficacy of oil or washes for the hair. A white concrete oil pertains naturally to the covering of the human head, but some persons have it in more abundance than others. Those whose hair is glossy and shining do not need any nostrum; but when the hair is hard, poor, and dry, artificial lubrication is necessary.

The beautiful gloss we admire so much in the hair is due to the oily secretions of certain minute glands. Its absence may be treated by friction, vigorous brushing, and oils and washes. A good wash for this purpose is five parts of glycerine to fifty parts of water.

When one particular piece of hair becomes dry, stiff, and obstinate, and refuses to walk in the way in which it should go, pains should be taken to subdue and train it, and it should by no means be allowed to have its wicked will. A teaspoonful of olive oil should be rubbed in night and morning, and the lock not cut off—for then it grows coarser and harder—but forcibly trained, and made to keep its place, the desired end being attained by vigorous brushing, and keeping down with elastic or with bandoline, applied from the roots downwards.

Beware of letting the hair grow too long, as the points are apt to weaken and split. It is well to have it cut once a month.

Vinegar and water forms a good wash for the roots of the hair; a solution of ammonia is often used with good effect for the same purpose. Glycerine, diluted with rose-water, may be also

recommended, and any preparation of rosemary forms an agreeable and highly cleansing wash.

Baldness, whether entire or partial, is a serious disfigurement, and the sooner it is taken in hand the better. As soon as the parting begins to widen, some curative course of treatment should be commenced. As long as there is any appearance of down on the head, the case is open to hope, but once a bare shining skin appears, it is useless to try any remedies. The test for discovering whether baldness is hopeless or not is to apply friction to the surface. If this fails to produce redness, the case is hopeless, and the sooner the redness appears the more speedy will be the cure.

Sir Erasmus Wilson gave the following receipt to prevent the hair falling off:—

Vinegar of cantharides, half-an-ounce; eau-de-cologne, one ounce; rose-water, one ounce. The scalp should be brushed until it becomes red, and the lotion should then be applied to the roots of the hair twice a day.

THE GROWTH OF THE HAIR.

One of the most frequent causes of impoverishment of the hair is the want of air at the roots. People mourn over the deterioration of their hair, without ever reflecting how much pains they take to prevent its growth. The modern coiffure does not give the hair much chance to improve itself. It is dragged up to the top of the head, tied up tightly, covered with false hair, frizzled with hot irons, and maltreated in every possible way. Air is necessary to the growth of the hair, and whatever stops the circulation of air to the roots stops the growth. Frisettes are the worst offenders in this respect, as they impede the air, and make the head hot. Hair should never be tightly tied, because it strains it; and it is a good thing to let it flow freely over the shoulders when practicable, so as to give it an entire rest.

It is said that there would be far more beautiful hair in the world if there were more cleanliness. The hair should be washed thoroughly at least once a month, and freed from every particle of dust. Soap cleanses the hair nicely, but is a great deal of trouble to wash off. Soda is extremely cleansing, but bleaches the hair if used too often. Ammonia is the most convenient

thing to use for the purpose, two teaspoonfuls of liquid ammonia being put to a quart of boiling water, and stirred until a lather is formed. Rub the head all over with this mixture, and then wash out all the lather in a basin full of warm water. A douche of cold water should be used last of all, the hair well rubbed with a towel, and allowed to hang over the shoulders till it is thoroughly dry. If you put up hair when it is damp it is liable to become rotten.

Sunshine must not be omitted in the list of things which are beneficial to the hair. It is a powerful agent for bringing out the colour. It is good to go about in the country without a hat or bonnet, as long as the sun is not sufficiently hot to cause headache.

DYEING THE HAIR.

There are several objections to dyeing the hair. One is, that it is impossible to give the hair a tint which harmonizes with the complexion. Dyed hair is always dead and lifeless in appearance, and lacks the beautiful glint and gloss which gives such an appearance of animation to hair in its natural condition. But a still more important point is that almost all dyes have a tendency to injure the hair.

Bismuth, lead, and copper, are all capable of darkening the hair, but they are all injurious in their effect upon the health. Silver, quicklime, and sulphate of ammonia are the principal ingredients of ordinary dyes, but they all stain the skin, and are dangerous to use. Atrophy of the scalp, baldness, and even local paralysis have often been caused by hair-dyes which contain either lead or bismuth.

It will be seen from the above account that it is better to keep clear of dyes altogether, but if people are determined on trying the experiment they must see that the dyes they use are of a perfectly harmless nature.

The methods adopted to darken the hair should be as much as possible in accordance with the process employed by Nature, through study of the chemical constitution of the hair. Dark hair contains sulphur and traces of iron, black hair containing the largest proportion of this metal. These substances permeate the whole structure of the dark hair so long as its vitality lasts. The most rational system of darkening the hair is that which restores

to it the property it has lost. Iron has somewhat the effect of a tonic on the various tissues, and is not injurious to the skin.

To gradually darken the hair on these principles it will be found sufficient to occasionally employ a weak solution of any of the milder salts of iron as a hair-wash—either the sulphate, acetate, lactate or protiodide. Dissolve in water, with a few drops of spirit, oil of rosemary and glycerine. First wash the head, then moisten the whole surface of the head and hair with the wash, and then brush it well in. The hair will become darker in process of time, without any injurious effects upon the skin.

Walnut juice is harmless to the hair, but it stains the skin. It may be procured at any perfumers under the name of walnut crayon or walnut water.

Turning dark hair light is a very troublesome business, as the hair has first to be bleached before the dying operations can be commenced. Peroxide of hydrogen, sulphurous acid, or bisulphide of magnesia are the most effective applications for bleaching the hair. Arsenic, in the shape of orpiment or realgar, is the foundation of most golden hair dyes, and numerous cases of poisoning have resulted from its use. Cadmium is harmless, and makes the hair quite as bright as the more dangerous applications. Chloride of gold is a good dye for eyebrows, eyelashes, moustaches, &c., producing a pretty shade of brown. It must be used very cautiously, for it dyes the skin if allowed to touch it. No dye is efficacious on the top of grease or oil; the hair must therefore be carefully washed before making the application.

THE TEETH.

Good teeth exert both a direct and indirect influence on the appearance. The teeth are of the greatest service in promoting the health by assisting mastication: it will therefore be seen that the beautiful and useful go hand-in-hand here, as in nearly every instance of physical beauty which we are accustomed to admire.

Twin rows of pearls gleaning from ruby lips, which enclose them like a jewel-case, only allowing them to be seen in order to impart more radiance to the sweetness of a smile—these are possessions which give an added grace to a beautiful mouth.

But beautiful teeth are not a fixed quality; they are sadly liable to change and decay, and their possessors should take every care to keep them in good condition.

The teeth should be brushed night and morning, and the operation should be performed as thoroughly as possible. Some people direct all their attention to the front teeth, because they are the only ones visible, but the back teeth should come in for an equal amount of consideration, as well as every part of the upper and under teeth, the inner as well as the outer sides, and the tooth-brush should be passed up and down as well as across.

Cold water should be used for cleaning the teeth, as it acts upon the gums like a tonic. When there is any local pain, tepid water may be employed, but the temperature should be gradually lowered till cold water can be used again. The tooth-brush should not be too hard, for fear of injuring the gums, and the teeth should never be brushed too violently.

It is a good plan to shake a little of the tooth powder on to a piece of paper, and to use it from this instead of from the box. If the wet tooth-brush is placed in the box it makes the powder get damp and cake together. The brush should always be well rinsed and shaken after use; it should be wiped thoroughly dry on a towel before it is laid aside.

The simplest tooth powders are the best. Never use any powder or paste of which you do not know the ingredients. Camphorated chalk gives the teeth a white appearance, and the camphor is useful for destroying the incrustation on the back of the teeth, popularly known as tartar. This substance is formed of the remains of animalculæ compactly united into one mass by chemical decomposition. This quickly becomes so solid that some powerful agent is needed to disperse it. Camphor is one of the best remedies for the purpose, and Castile soap is said to be unrivalled in its effects upon the animalculæ referred to. Charcoal is the best dentifrice possible, whether made of wood or burnt bread. That from the heaviest woods is said to be the best. The slight grittiness of the charcoal is beneficial in cleaning the teeth, whilst the powder contains no injurious elements.

Ripe strawberries, rubbed on the teeth with the tooth-brush, are said to be one of the best dentifrices known. They possess

singular powers of whitening the teeth, and are effectual for removing tartar. The pulp of an orange is supposed to have something of the same effect. The fruit is sometimes rubbed on with the fingers, but this plan is not so good, as the teeth require the benefit of friction.

The care of the teeth includes the avoidance of any beverages or articles of food which are likely to injure them. Hot drinks and acids are particularly bad for the teeth, and all medicine containing acids or iron. When such articles are taken, the teeth should be cleaned as soon afterwards as possible. No tooth-powders should be used which contain gritty or irritating substances. The teeth should never be over-taxed, or exerted on hard, gritty matter, neither should they be employed in biting any substances which are very thin and slender. Biting cotton is particularly injurious to the teeth, because the cutting edges of the teeth are brought so close as to act upon one another.

Whole-meal bread is good for the teeth, as it contains plenty of bone-making material. It is said that children who are brought up on brown bread always have good teeth. The idea that sugar injures the teeth may be classed amongst popular errors; this assertion being disproved by the splendid teeth of the negroes employed in the sugar plantations.

TOOTHACHE.

The propriety of visiting a dentist directly we have the toothache is one of those things which we can all see more easily for others than for ourselves. We picture to ourselves the high flight of steps which lead to the dentist's door; the well-kept brass plate, whose brightness accentuates the hideous calling of the occupant of the house; the dreadful period of waiting in the ante-room, and finally the chamber of horrors itself. All these things are visible to the eye of the imagination, and the sufferer loses courage the longer he contemplates them.

To avoid the visit to the dentist is only prolonging the agony, since to the contemplation of that door-plate the sufferer must come. Modern dentistry has made such enormous strides, however, that the infliction of pain is greatly modified, whilst the means of affording relief are much increased. "A stitch in

time" is of great importance with regard to the teeth, and decay may be arrested if attended to at a sufficiently early stage.

Toothache may result from so many different causes, that it is impossible to lay down any general remedy for it. It may be occasioned by decay or inflammation, or the pain may be neuralgic, or there may be other causes.

Relief in cases of decay may sometimes be attained by the application of a few drops of creosote or carbolic acid, saturating a particle of cotton wool, and placed inside the cavity.

When there is inflammation, relief is sometimes gained by applying camphorated chloroform; this often succeeds when laudanum and similar applications have entirely failed.

Neuralgia can only be attacked by means of doses of quinine. It often assails those whose teeth are perfectly sound, and it is always to be distinguished from the fact that the paroxysms of pain occur at regular intervals.

The breath is occasionally affected by the teeth, and this is a very distressing disorder. The teeth should be brushed night and morning, and the addition of a few drops of essence of camphor to the water employed will be found highly serviceable. Plenty of fruit is said to be an efficacious remedy, and liquorice is said not only to purify the breath, but to form a potent remedy against the effects of indigestion.

THE HAND.

An ugly foot may be concealed, but a hand is always observable. Hands are used in greeting and parting, and are always more or less *en evidence*. Nothing is more unsightly than an ill-kept hand, and it is only fit that a member which is brought so prominently forward should receive all possible care.

A small hand is considered a beauty, but shape is more important than size. The hand should be of exactly the same length as the face, measuring from the point of the chin to the top of the forehead. The fingers should taper towards the points, and the crescent of the nails should be visible. The wrist should be small and round, and the palm a decided pink. Add to this a well-shaped arm, with a dimple in place of an elbow, and you have a combination which is graceful enough to make a plain woman pleasing.

There is a great deal of character about hands. There is the listless hand of the lazy woman, whose fingers can hold nothing deftly, and the capable looking hands of the housewife which put everything into its right place with neat little pats and touches. There is the clever hand of the artist, beautiful as the images he creates, the nervous hand of the musician, without a bit of superfluous flesh between the fingers. Selfishness shows itself directly in the hands in the prominent thumb and grasping fingers.

Long fingers are a sign of refinement. A short stubby hand argues a lack of sensibility. A small thin thumb denotes weakness of character; the thumb should stand up boldly in front of the fingers, like a general commanding an army. Obstinacy is said to be revealed by the thumb curving backwards. The thin palm betokens the ascetic, whilst the thick hand is a sure sign of a strong coarse nature. The self-indulgent hand is to be seen both in man and in woman—who does not know its characteristic points, its brilliant purity of colour, untouched by any sign of labour, its perfect shape, only spoilt by the fingers being a shade too short? The hand is a tell-tale member, and reveals all the character which the face tries to conceal.

CARE OF THE HANDS.

A beautiful hand is the gift of Nature, but a well-kept hand can be possessed by every one. A lady is known by her hands, and to neglect them is a sign either of idleness or low breeding. Cleanliness is the first consideration, but whiteness and smoothness are also of great importance. Rain-water is the best for washing the hands, as it cleanses them with the use of very little soap. Extremes of temperature should be avoided, tepid water being better than either very hot or very cold. Fruit or ink stains are best removed by lemon-juice or vinegar; and lemon-juice makes the hands soft, and imparts a most agreeable sensation to the skin.

The application of a few drops of glycerine to the hands, after washing and wiping them, renders the skin soft, white, and supple. The best time to apply it is just before retiring to rest, as the glycerine has a longer time to permeate the skin.

Washing the hands in hot milk is said to make them extremely white and delicate.

Chilblains on the hands are a great misfortune, as they are not only painful but unsightly. A good cure for chilblains is the following:—

Make a mixture consisting of a fluid-ounce of tincture of capsicum, and a fluid-ounce of tincture of opium. Sew the fingers in linen bandages, and dip them in the mixture twice or thrice a day.

Another cure for chilblains is to rub into them twice a day as much spirits of turpentine as they can absorb. This remedy only applies to chilblains that are still unbroken.

Chaps on the hands are very difficult to get rid of. When once the skin is injured by the cold it is very hard to cure. The best remedies are the use of warm gloves out-of-doors, and mittens indoors, and the application of glycerine, cold cream, or any simple kind of oil directly after the hands have been washed and dried. Prevention consists in taking plenty of exercise to promote the circulation, being careful not to expose the hands unnecessarily to the weather, and not dabbling in the water too long. But the most important point of all is to be careful about drying them. Two towels should always be used for the purpose, the hands being finally polished with a handkerchief.

Sunburnt hands may be washed in lime-water or lemonade.

Some ladies have tried to make their hands white by sleeping in gloves. It is a very unhealthy practice, as it retards perspiration.

Warts are very unsightly, and are difficult to get rid of. Acetic acid or hartshorn are two of the best cures, as (being colourless) they do not stain the fingers. Caustic is one of the usual remedies, but it makes the wart still more apparent whilst the curative process is proceeding. Better than all is bluestone, but it requires to be used with assiduity. Warts used to be attributed to witchcraft, because the faculty have never found an adequate reason for their appearance. A lengthy list of charms used to be recommended to the sufferers; amongst them was to take as many stones from the roadside as they had warts, and to drop them at a cross-road without looking behind. A still more trying ordeal was rubbing the warts with a piece of raw meat which

you had first stolen—a process involving so much wear and tear of mind to a sensitive person that even the loss of a wart might be considered dear at the price.

THE CARE OF THE NAILS.

The nails should be cut about once in ten days, but oftener if they grow sufficiently long to require it. The ends should never be long, there being just a neat little margin of white below the pink. Once a day the scarf skin should be very gently pressed down with an ivory presser, to prevent the margin from adhering to the surface of the nail, which is a fruitful source of pain and discomfort. This is best done after washing and wiping the hands, as the skin is then in a soft condition.

Do not clean the nails with anything but a nail brush. If they are kept pretty short they ought not to require any other method of cleansing. Cleaning them in any other manner tends to injure the nail, and enlarges the space at the top.

Biting the nails is a terrible habit, and one which is extremely difficult to cure. It completely spoils their shape, making them jagged and deformed. It is said to be the sign of a nervous, restless temperament, of bad temper, or of an unhappy state of mind. As the author of "Talks on the Toilet" wittily remarks, this habit is one of those curious employments, the charm of which cannot be understood by outsiders. It is to be presumed that it is soothing to its practitioners, but whatever solace they derive from it has to be paid very dearly for, in its effect on the tips of their fingers.

A well-shaped nail should show something of the delicate pink which we see in sea-shells. In shape it should resemble a filbert, and what is called the half-moon at its base should be well developed. The nails should receive daily attention, and care must be taken to preserve them from injury. Anything which tends to scrape the surface tends to make them dull and wrinkled.

THE FEET.

"A beautiful foot is one which is small in proportion to the stature, with the instep high and arched. The waist, or por-

tion under the instep, is hollowed and well raised above the level of the sole, with the toes regular and well developed; the heel narrow and non-protruding, and its general outline long, slender, and graceful. A very small foot, possessing these proportions, is considered the acme of beauty."* We cannot all have such beautiful feet as figure in the above description; but if we have unbeautiful feet we must bestow additional pains upon their toilet. Boots make a great difference in the aspect of the feet, making the clumsy foot look neat, and the pretty one bewitching. "Your boots *are* your feet!" says a great authority on dress; and there is a certain amount of truth in the statement.

Owners of large feet should never be tempted into wearing highly-ornamented shoes. Fancy buckles must not come near them, and rows of white stitching must be rigorously eschewed. A boot with no toe-cap is becoming to a small and well-shaped foot, as it reveals the outline; but a toe-cap is necessary for a large foot, as it serves to break up the lines and diminish the apparent size. Shiny kid or patent leather has the effect of making the foot look small. An Oxford shoe is very becoming, and would make even an ugly foot look well. People with large feet should be very careful about the cleanliness of their *chassure*, as a muddy boot greatly increases the apparent size of the foot.

The feet should be washed carefully every day in warm water, with plenty of soap, and rubbed with a ball of sandstone, which is a very useful article for toilet purposes. Friction should be used in drying the feet, as it promotes the skin to healthy action.

After the bath is the time for cutting the nails, as they are softer and more pliant after having been immersed in water.

People who walk much are frequently afflicted with blisters, and many are the plans adopted for their prevention. Some soap their socks, some pour spirits in their shoes, others rub their feet with glycerine. The great point, however, is to have easy, well-fitting boots.

We have referred briefly to chilblains on the hands; those

* See "The Toilet and Cosmetic Arts." By A. Cooley.

which appear on the feet are of a similar species. To avoid them it is necessary to observe three rules;—1. Avoid getting the feet wet; if they become so, change at the earliest opportunity. 2. Wear warm stockings, also warm clothing altogether, so that the circulation is well kept up. 3. Never under any circumstances "toast" your feet before the fire, especially if you are very cold. Frequent bathing of the feet in a strong solution of alum is useful in preventing the coming of chilblains.

On the first sign of any appearance of chilblains it will be well to rub them carefully with warm spirits of rosemary, to which a little turpentine has been added. Then a piece of lint, soaked in camphorated spirits, opodeldoc, or camphor liniment, may be applied and retained on the part.

Should the chilblain break, it may be dressed twice daily with a plaister made of the following ointment:—One ounce of hog's lard, one ounce of beeswax, and half an ounce of oil of turpentine; melt these and mix them thoroughly, spread on leather, and apply immediately.

The toe-nails do not grow so fast as the finger-nails, but they should be looked after and trimmed at least once a fortnight.

The toe-nails, on account of their being so confined, are much more subject to irregularity of growth than the finger-nails. If the nail has a tendency to grow into the quick, the feet should be bathed in hot water; pieces of lint may then be introduced beneath the parts with an inward tendency, and the top of the nail scraped longitudinally. In due time the nail will probably assume its proper course.

Corns are the result of undue pressure and friction; they can never be cured as long as the boot which caused them is persisted in. The best treatment for hard corns is the same as that for warts—viz., to pare the hard and dry skin from the tops, and then touch them with the smallest possible drop of acetic acid. Care must be taken that the acid does not stray on to the neighbouring skin, as that would cause inflammation. Soft corns are best treated by a little soap-cerate, spread on a piece of lint, renewed daily. Rubbing them with lunar caustic, or strong vinegar every other day, is an effectual method of removing them.

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